

TWENTY-EIGHT PAGES.

PRICE FIVE CENTS.

# VARIETY

VOL. II., NO. 4.

APRIL 7, 1906.

PRICE FIVE CENTS.

The central illustration features a large, dark, irregularly shaped vignette containing a full-length portrait of a man in a suit, identified as FRED WALTON. This central figure is flanked by four circular portraits: Mary Richfield (top left), Gertrude Mansfield (top right), and two other men (bottom left and bottom right). The entire composition is framed by two tall, fluted columns. The left column is labeled with 'VAUDEVILLE', 'CIRCUS', and 'PARKS' on banners, and 'SIME' at its base. The right column is labeled with 'BURLESQUE', 'MINSTRELS', and 'FAIRS' on banners, and 'CHICOT' at its base. A decorative floral and leafy border surrounds the central vignette and portraits. At the bottom center, there is a decorative flourish resembling a bow or a stylized flower. The artist's signature 'Edgar M. Miller N. Y.' is visible in the bottom right corner of the illustration.

FRED WALTON

MARY RICHFIELD

GERTRUDE MANSFIELD

VAUDEVILLE

CIRCUS

PARKS

SIME

BURLESQUE

MINSTRELS

FAIRS

CHICOT

Edgar M. Miller N. Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

**WILLIAMS HAS METROPOLIS.**

Percy Williams announces that he has an unnamed site in the Bronx on which he purposes to build a theatre. Rumor has it that the house is already built, that manager having secured the Metropolis. At any rate Mr. Williams will have a new cut next season, showing some house in the Bronx.

**DUNFEE'S IN SYRACUSE TO REOPEN.**

Syracuse, April 6.

The old Dunfee Theatre in this city which had a season of a little of everything at one time has been brought to life by Joseph Dunfee, the present owner.

Mr. Dunfee had a representative in New York this week who called upon F. F. Proctor with a proposition to take the management after the theatre is thoroughly renovated and an entrance cut through to the main street.

**HYDE HUNTING?**

William Hyde has been in Chicago the past week looking over the ground in a literal as well as a figurative sense. He has been joined by his father, Richard Hyde, and rumors are rife regarding new Hyde & Behman theatres in various parts of the theatrical district. If they purchase all of the sites already allotted to them, they will own about two-thirds of Chicago.

**WESTERN WHEEL HAS LA SALLE.**

Chicago, April 6.

After having concealed the fact carefully for two months it is now known that the Empire Circuit (Western Wheel of Burlesque) has secured the La Salle Theatre here. The Western people also have the Folly Theatre, and there will be five burlesque houses in full swing in Chicago for next season from the present indications.

**WHITE RATS MOVE.**

Following the crowd, the White Rats of America will remove their headquarters from the present location in the St. James Building to the Saranac Hotel, at Forty-second street and Broadway.

A suite of rooms in the hotel will be reserved especially for the Rats, and a housewarming will be held on April 19.

**LILLIAN RUSSELL GETS A DATE.**

The Orpheum Theatre in Brooklyn will have Lillian Russell during the week commencing April 16. No other time will be played by the former soprano on the Williams' circuit or in the vicinity of New York, as far as known.

**SWINDLERS CAUGHT.**

In the last issue of Variety warning was issued by William Gould against a person representing himself as a friend of W. B. McCallum of the Cook Opera House, Rochester, who was swindling variety performers on the strength of McCallum's name. W. Edward Cope, Johnson alias Anderson, and McCue, son of Judge McCue of Kansas City, who appears to have been the dupe of Cope, are in custody in Cincinnati, where they were arrested at the instance of the Ohio State Hotel Association, which holds a number of bad checks given out by them in Pittsburgh and elsewhere. Harry Corson Clarke was one of the intended victims, but escaped their wiles.

**WEBER AND FIELDS FIGURE.**

Weber and Fields have figured much in the news the past week, and the developments reopened the rumor that a reunion between Weber and Fields may possibly be the outcome of the new condition. These two comedians have been offered \$2,500 weekly for a number of weeks this summer if they will re-form the old combination. The persons making the offer are said to be willing to increase the offer \$500 if necessary.

Such a combination would be particularly advantageous at this time, as Mr. Weber, having found the downtown house too far below the centre of things, has, it is understood, arranged to take over the Circle Theatre, at Broadway and Sixtieth street.

When Percy Williams announced that he would not renew the lease of this theatre after May 1st of the present year negotiations were entered into between the lessor of the house and Weber & Rush, the latter acting for the Columbia Amusement Company (Eastern Burlesque Wheel).

There was a conference last week, as the result of which Weber & Rush, who, it is believed, were eventually to secure the house, retired in favor of Joe Weber, who is to take possession next fall.

In the event of Mr. Fields failing to reunite with his old partner it is said he will form a new partnership with Max Rogers of the Rogers Bros., the pair heading a stock burlesque company at the Liberty Theatre in West Forty-second street.

The illness of Max Rogers announced in the daily press was merely an excuse to cover a serious rupture between the two brothers. Gus was in favor of cutting loose from the Klaw & Erlanger management, while Max wished to remain under their control. The tension reached a breaking point last week and a rupture followed. There is a possibility of the breach being healed in the event of a combination between Fields and Max Rogers not being arrived at. Another rumor is to the effect that Lew Fields will head the cast at the Casino next season under a long term contract with the Shuberts.

**EMPIRE CIRCUIT INCREASES CAPITAL.**

Cincinnati, April 6.

The various officers of the Empire Theatre Circuit Company (Western Wheel of Burlesque) met to-day and increased the capital stock from fifty thousand to one million dollars. Those interested explained that an effort to effect a truce with the Eastern Wheel was unsuccessful and that it becomes necessary to exercise the options secured in Boston, Brooklyn, New York and Baltimore. The Empire Circuit intends to abandon certain cities in the far West, but no definite information can be had at present as all parties refuse to go on record as to the future of the Western Wheel.

**I. A. L. GROWING STRICT.**

It is known that the International Artisten Loge has issued a decree that no artist belonging to the order shall accept a contract containing a two weeks clause.

The direct effect will be felt by the English managers who have heretofore booked up to a year ahead, and taken advantage of the clause at their pleasure, leaving the artist in the lurch and unprotected.

**HAGENBECK TO BE BLANKETED.**

Carl Hagenbeck, the foreign animal dealer and trainer, will put a circus on the road this season, and has secured the enmity of all the other big shows for that reason.

As an animal dealer, Mr. Hagenbeck enjoyed the patronage of the American circus managers when in need of jungle beasts, and it has been determined that Hagenbeck's presumptuousness in attempting to enter this country as opposition to his customers needs a severe check.

That will be given in the first place by a boycott on the animal industry, and in the second by the larger shows sending their opposition cars ahead of the Hagenbeck aggregation, securing all available display space in the towns and cities.

An option on the most desirable locations will also be taken for the season, and with such well known circus names as Barnum-Bailey, Ringling, Forepaugh-Sells, it is believed by the larger owners that Mr. Hagenbeck will experience considerable difficulty in impressing on the country populace the fact that he is Hagenbeck, and if that is successful, further troubles will be encountered in securing a suitable site to prove it.

**BULL FIGHT FOR DREAMLAND.**

Sam Gumpertz, who will be connected with Dreamland at Coney Island again this season, will bring back from Europe the material for a representation of the real bull fights as witnessed in Spain.

Toreadors and ferocious bulls will be among the equipment, but no gore is intended to be shed, as what might have been will be left to the imagination of the crowd. The imitation article is expected to be the feature of the seaside park for the coming season, it being the first attempt to realistically reproduce this barbarous form of amusement in this part of the country.

**JOE HOWARD ON BROADWAY.**

"The District Leader" is the drama, mellow or otherwise, which will introduce for the first time Joe Howard, of the variety team of Howard and Emerson, to the Broadway pleasure seekers as a playwright on April 30 at Wallack's Theatre.

Howard has many things marked up against him, but no one may speak ill of this play (yet) as it will be the initial production. There is even a tremor of excitement over the important event running through the foundations of the building wherein the offices of Charles K. Harris are contained, in which Mr. Howard has his headquarters.

Although Mr. Harris will not like it known, he is going to publish all the Howard songs, about eight in number, which will be introduced in the drama, but in so legitimate a manner that their absence would be missed.

If "anything" happens to the play, there is vaudeville still doing business at various stands, says the Howard, speaking also for Miss Emerson.

**PLIMMER WITH MORRIS.**

Walter J. Plimmer, the agent, will join the Morris forces on April 15. Mr. Plimmer has given considerable attention to parks in the past, and will handle this branch of the booking agency in the New York office.

Henderson's, at Coney Island, will open May 12.

**SULLIVAN & CONSIDINE PLANS.**

Apparently satisfied with the business of the International Theatre in Chicago, Sullivan and Considerine are negotiating for another house in Chicago, said to be in the vicinity of Clark and Randolph streets, a more central location and one in direct opposition to the Majestic.

They have also acquired theatres in Terra Haute, Vincennes and Washington, Ind., and are in negotiation for other locations in cities of Ohio and Pennsylvania.

**KEITH'S NEW CONNECTIONS.**

The recent additions to the Keith booking affiliations include the Bruggemann houses in Jersey City, Paterson and Hoboken, the Valentine in Toledo, Manchester, N. H., and Allegheny, Pa. These houses are now being booked for next season in connection with other Keith time.

**HAS ROCKEFELLER'S PROTEGE.**

Harry Evans, who was promised a musical education by John D. Rockefeller, and who has been cultivating his voice abroad, will go into vaudeville under the management of Clinton Wilson. He will be the first church singer to come into vaudeville in several years.

**WILL SULLIVAN & KRAUS BUILD?**

A telephonic confirmation of a report was had this week that Sullivan & Kraus, managers of the Dewey and Gotham burlesque theatres, would build another playhouse for burlesque in the neighborhood of Broadway and Sixty-first street, to be in readiness by next fall.

This would give the firm three houses of this character in this city. In some quarters the impression prevailed that events would land this burlesque portion of the Eastern Wheel in the Circle Theatre.

**ALONZO WILL SAIL.**

P. Alonzo, booking representative of S. Z. Poli, will sail May 16 for a tour of southern Europe, visiting Paris and London before his return.

**MONTGOMERY AND STONE RESTRAINED.**

Cincinnati, April 6.

David Montgomery and Fred Stone of "The Wizard of Oz" Co. were served with notice that the United States Court for the Southern District of Ohio had granted a restraining injunction in favor of William M. Gray and Julian Mitchell, trustees under the will of Frederick R. Hamlin, deceased. The trustees claim that Montgomery and Stone will not live up to their contract for the season of 1906-7, and that they are arranging to leave the show at the close of the present season. While nothing can be said at this time it is understood that Charles Dillingham will control their services next season.

**WILL PROCTOR CHANGE AGENTS?**

Following the opening in Newark of the Empire Theatre as a vaudeville house with bookings by Myers & Keller, and the intention of the same firm to enter Albany, there has been some talk the past week indicating that F. F. Proctor, who has opposition houses in the cities mentioned, will book through the 31st street firm to avoid a clash of interests.

# VARIETY

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**SIME J. SILVERMAN,**  
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Vol II.

No. 4.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Keeney's Theatre in Brooklyn will close for the season May 4. A benefit to the employees will be given on the Monday following.

Earl's Theatre at Pueblo, Col., will be rebuilt. Twice the present seating capacity will be had after the alterations, and a higher grade of acts will be booked next season.

Either Hippodrome stock is cheap or automobiles are dear. E. S. Dundy is reported to have exchanged a block of the negotiable certificates for a noisy carriage.

George Homans, the manager of the Herald Square Theatre, is offering six weeks' time for the summer, one to be played at the theatre while the remaining five are to be covered by the Southern tour of parks.

Vesta Victoria, the English singing comedienne, has become greatly enamored of Harlem. During the Alhambra engagement uptown, she was made quite a social favorite, and on each Saturday night since has repaired to the rathskeller of the theatre where her many acquaintances meet.

## LEO CARRILLO'S CARTOON OF THE WEEK



E. F. Albee, Morris Meyerfeld, Jr., and Martin Beek called on A. L. Erlanger last Saturday. They wanted to know, etc. To escape discovery they took a hansom cab up Broadway.

A new Crystal theatre will be built in St. Joseph, Mo., by the Crystal circuit people of Colorado and Missouri. It will be opened some time in September.

Variety trusts for the peace of all concerned that B. Obermayer sails positively to-day. He said he would, but this is the third promise.

Leo Carrillo was offered next season by Charles E. Blaney, the melodrama manager, to appear in "The Man Behind the Gun." He has decided upon a novel vaudeville sketch instead.

A report during the week said that the somersaulting automobile at the Barnum-Bailey circus was only an illusion, moving pictures causing a realistic effect.

Seymour and Hill, a big hit at the Third Avenue Theatre, opening this week, have been booked over the Orpheum and Keith circuits by Myers & Keller.

Julian Eltinge, the female impersonator, promises to have a practically new act when he is next seen hereabouts during the spring.

Marshall and King, a "sister act" formerly with "The Queen of the White Slaves," have closed to join the Fays.

An enticing offer was made to Nat Goodwin to enter the variety ranks, but he refused to even consider it. Mr. Goodwin will probably soon appear in a new play written by George M. Cohan.

It is said that Sidney Harrison, the former treasurer of the Grand Opera House in Syracuse (Keith's), lost his position through incurring the ire of Jule Delmar, when the latter was resident manager at that house. Young Mr. Harrison treaded on forbidden ground in a racial discussion.

Julian Rose, although having decided to return to vaudeville, registers no complaint against the legitimate drama in which he was a factor as the star of "Fast Life in New York." Mr. Rose admits, though, that that title sounded like a "hammer" to the yokels in the one-night stands.

VARIETY is now on sale throughout the United States and Canada; also in the capitals of Europe. About May 1 a Western branch office of this paper will be established at Chicago.

Harry McCormick, treasurer of Keeney's Theatre in Brooklyn, and a popular young man in that part of the town, will be busy during the summer as advance man for Stair & Haylin.

Mark down Winona Winter as "financier." It happened when she was playing Chicago with the Orpheum show. There came to her dressing room a small, flat package, which, upon investigation, proved to contain ten shares in a rubber plantation in Mexico, valued at \$1,000. The donor was a manufacturer in Chicago. This beats American Beauties as a gift, Miss Winter thinks.

Fred Walton and company with "Cissie's Dream" are to appear in the testimonial to be given under the auspices of Daniel Frohman in honor of the late Mrs. Gilbert. Mr. Walton's is the only vaudeville feature to be given on the occasion.

The 350-pound drum major of the Kilties band has decided to forsake that organization and place his 7 feet 5 inches of height against little Eddie Mack, the dancer, in a "Buster Brown" sketch, the "big fellow" taking the character part. Some financial differences with the band's management is understood to be the cause of the desertion by its drum major.

# Why the Vaudeville Artists of America Should Organize

BY EPES W. SARGENT.

According to the Program, the official organ of the International Artisten Loge, the new Variety Artistes' Federation of England meets with the approval of the Loge and a vote was taken to give that organization the support of the Loge so long as the V. A. F. shall adhere to the principles of the order.

The V. A. F. is a combination of the I. A. L., the Music Hall Artists' Railway Association, the Water Rats and the Terriers for the purpose of cutting down the barring clause. This works to the great disadvantage of the artist in England and recently one agent declared that a loss of \$800 on one act alone had been sustained through the operations of this clause.

One act recently appearing for a single week at the Coliseum was canceled by Stoll for the better part of a season, although the Stoll time is yet fourteen months away.

In another instance this action was practically repeated, while the Stoll management has persistently cut salaries from thirty to fifty per cent. and by controlling the business the artist has no recourse but to accept or leave the country.

It is to be questioned whether the V. A. F. will succeed in putting down these practices, but it is at least shown that an organization of a sort set forth in these columns recently will receive the support of the I. A. L.

In London the conditions are different from those prevailing here. There the business is largely in one man's hands and the strong conservatism of the Englishman will not permit properly active opposition. Over here performer and manager are on an equal footing and can meet for the discussion of mutual grievances.

The V. A. F. embodies practically the same objects as those of the I. A. L. except that instead of a widows' and orphans' fund, an old age pension is established. They have legal protection and will have an official organ, but they will not bar the lesser acts from a participation in the membership and privileges.

The right to visit the meetings of the other body is interchangeable, but the visiting member has only a voice and no vote in the meetings. The same holds good of the executive committees. There will also be an exchange of confidential information.

Legal protection shall be given the visitor precisely as though he were applying to his own body but any expense accruing from the same shall be borne by the body of which he is a member. Loans may be had in the same way and each body binds itself to exercise the same care in advising a visiting member as it would show its own people.

The initiation fee of the new order is but sixty cents and the weekly dues only twelve cents.

Precisely the same sort of a society has been advocated in these columns with such modifications as may be made necessary by the conditions prevailing here.

A loan fund would not be necessary here, where most artists are well to do and with insurance of the right sort selling so

cheaply this feature could be abolished, since it is the insurance feature that has wrecked so many fraternal orders.

The legal feature would be one of marked benefit and the exchange of information would be of the utmost value to all concerned. A board of arbitration could abolish many evils needing only organized opposition to wipe them away, and a far better understanding could be had between manager and performer were the performer to be represented by a committee including a legal representative.

It is not argued that a fight will be necessary. On the other hand any measure of this sort cannot be too strongly condemned both on the grounds of policy and necessity.

Strict adherence to the principles as set forth by the I. A. L. is advocated, for only by pacific means may a proper connection between artist and manager be established.

It is not on the question of salary that the organization is called for. That is best left to the individual performer. It is on the abolishment of evils in the booking system, the eradication of certain contract clauses and such things that plea is made.

No honest manager is afraid of the I. A. L. and the other sort should be made to respect the body of men he employs. Organization along labor lines will not do. The artist should regard himself and be regarded by others as above the classification of laborer. It will be possible to form an organization that will command the respect of all and with affiliations in England and on the Continent have an order that will be of benefit to all persons great and small who may be members of the variety profession and worthy of membership.

The great trouble is that there is no one who appears to be willing to come to the front and take upon himself the burden of forming the society with a possible chance of failure and blacklisting by the managers.

Properly formed there is no chance of failure; all that is needed is one man, commanding the respect of his fellows, who will come forward and rally his brother artists.

In the action of the I. A. L. toward the V. A. F. it is shown that any organization adhering to the principles that have been proved can have the support of the most formidable variety body ever formed. All that is needed is a leader. Who will it be?

## HOUDINI WITH STAIR & HAVLIN.

Harry Houdini will organize a vaudeville company, which he is to head, traveling over the Stair & Havlin circuit with it.

Houdini is playing this week at Keith's Theatre, Boston, making the sixth weekly engagement there within two months, five having been consecutive.

He has sent to England for his private car and automobile.

Mme. Renee de Paris, who was imported recently by Pitrot & Girard, will make her American debut at Hyde & Behman's next week.

## A DETRIMENT TO VAUDEVILLE.

Nothing appears so largely on the horizon as a possible menace to vaudeville as the music publishers who are paying artists to sing their songs.

This form of using vaudeville as a "plugger" through the paid emissaries of the publishers has grown until it is now recognized.

The payment is made to the artists in various ways from a new hat to a large amount of money. It is not unusual on a bill nowadays to find two acts having the same routine of selections, all published by one firm.

It does not matter whether the selection has merit; if the artist is on the payroll of the publishing firm he or she must sing or play what is furnished.

The better grade of vaudeville has been seriously injured by the pernicious efforts of the publishers to corrupt the artists. The public turn to vaudeville to hear the latest popular melody. Nowadays it isn't the "popular" one, but any old thing which a publishing firm has decided will and must be a hit, and obliges each artist under its control, besides those who may be bought up for the occasion, to sing.

There is little variation in musical numbers for the audience as a result. They are required to listen to melodies and lyrics which do not appeal to them favorably at all, but there is no alternative, as some music publishers believe a hit can be forced.

Jerome H. Remick & Co. is the most notorious firm in this regard, and has most of the paid artists on its books. No labor or expense is saved in an attempt to corral singers and musical acts for their benefit, and it has been estimated that it costs the Remick Co. about \$60,000 annually for salaries paid to vaudeville artists to sing its songs. There is not a hit in the Remick catalogue at present. The nearest approach to one is "Silver Hoels," a purely instrumental piece, to which words were set and singers ordered to use it in an effort to inflate the sales. What hits the firm published have died out, but still throughout vaudeville you hear the Remick songs. The fact that they fall flat is never occupied by the singers with the additional fact that they gradually fade away from the better houses, suffering reduction in salaries during the operation.

After Remick & Co. follow Helf & Hager, who at least have one pretty number, while another firm, the New York Music Publishing Company, adopts different methods. It prefers to seek the big "name" singers, offering them a large amount to use their songs exclusively. It has succeeded in obtaining one or two of this character, but it was a poor investment, for a couple of weeks at most sufficed in vaudeville in each instance.

The successful vocal and instrumental acts are the independent ones; those who take what they consider the best and most suitable wherever found. The singer must have the songs and the songs must have the singer.

The bribery of artists by musical publishers means the interference of vaudeville managers if it is carried far enough.

That action on the part of the manager is fully justifiable. They pay the artist to entertain their patrons, not to sing the songs of a certain publishing firm because a bonus goes with it.

The artists are cheating themselves and their employers by so doing.

## MARINE BAND MAY TOUR.

The United States Marine Band has received permission from the Navy Department to tour Europe this summer for three months as an organization. It is possible that consent will be granted for a series of concerts on this side.

## GROVER WAS COSTLY.

With the closing of William T. Grover's vaudeville theatres in Brooklyn, there will be a deficiency according to report of \$50,000. This will be borne by William Berri, the merchant and owner of the Brooklyn Standard-Union.

## AN EXPENSIVE CANCELCATION.

Owing to the illness of Mrs. Stuart Darrow, the Darrows were obliged to cancel their entire time over the Orpheum circuit. Mr. and Mrs. Darrow will remain in Florida until summer, having taken up a temporary residence at Orange City in that State.



JEANETTE DUPRE.

who will leave burlesque for straight vaudeville in a comedy sketch written especially for her by Will D. Cobb.

## TWO NEW ACTS.

A couple of new musical acts, the specialty of Lasky & Rolfe, will soon be given to vaudeville by that firm.

One will employ all colored people, while the other will have a novelty in its setting. That will be a sounding bell-shaped arrangement, prettily disguised in colors.

## WELL! WELL!! HERE'S A "LEMON."

Cincinnati, April 6.

Ben Greet, the English Shakespearian actor who is appearing at the Auditorium this week, states that an offer has been made him to appear in vaudeville for a period of forty weeks in various Shakespearian roles. Mr. Greet states that he has not fully made up his mind, but intimates that he would probably accept as it would enable him thereafter to fulfill his desire of presenting the drama "right" in various college and university towns in this country.

Edward Ford, of the sisters and brothers Ford is a twelve-weeks-old father of a young lady.

# HOW FAR WILL K. & E. GO?

The many press dispatches from the Southwest and the rumors in reference to the entry of Klaw & Erlanger, more commonly known in the legitimate theatrical field as "the syndicate," into vaudeville is remindful of previous announcements of this character by the same firm in the past when some object was hoped to be attained.

Press dispatches or telegrams bearing the "K. & E." signature have no significance, for that may be and most probably is a part of the scheme which involves press work.

Klaw & Erlanger are not seeking vaudeville. There is sufficient work and study cut out for them in their own department to keep all members of the house busy for some time to come, without dabbling in an unknown quantity.

Some years ago when the opportunity was ripe an attempt was made and, had experienced men been placed in charge, the Klaw & Erlanger syndicate could have become a power in vaudeville, but it is too late. The most that may be accomplished now, and that is the object undoubtedly striven for, is the threat of opposition to some of the backers of the Shubert-Belasco-Fiske combination in an endeavor to compel a withdrawal of financial support through the avowal that K. & E. will compete with them in vaudeville, the managers back of the Shuberts in the locality of the threatened invasion having vaudeville interests.

The nearest approach to a definite possibility on the part of the syndicate is the announcement this week that Harry Houdini will organize a road show, traveling over the circuit of Stair & Havlin, who have a chain of the combination houses throughout the country, and are allied with Klaw & Erlanger in the booking of it.

There are several smaller circuits over which vaudeville shows may be played, and time could be given for a continuous season, but the difficulty would be in securing a sufficient number of bills, and also acts, as it would become a complicated matter to route the vaudeville end and not conflict with the legitimate.

If Klaw & Erlanger should conclude to press this vaudeville idea into positiveness, they are incurring the risk of having the vaudeville managers whom they oppose throw their theatres into the Shubert camp for week stands in retaliation. This would prove a costly blow to the syndicate, and it is not believed that Klaw & Erlanger or their allies have any more thought of vaudeville at present than what the result of a huge "pipe" regarding their intentions may bring forth.

## KEITH GETS TRANEY.

Kitty Tranev has been booked over the Keith circuit and when Leon Masse found it out he remonstrated with Mr. Albee, who promptly arranged to give him 2½ per cent. commission on the bookings. Since his arrival to take charge of the Marinelli Agency here Masse, with fine European diplomacy, has concluded to switch from the Morris to the Keith bookings.

## GROSSMAN IS HAPPY.

William Grossman the theatrical lawyer is buying six inch cigars for all his friends. It is a boy and arrived Wednesday evening. Leonard is the name selected by Mr. Grossman.

# MISS WENTWORTH AT LAST.

Estella Wentworth has been lured from the cast of "Happyland," in which she is prima donna, and will come into vaudeville with a singing act. She will do several concert numbers, closing with a song from "The Serenade," for which she will change into Don Jose costume. Her opening date has been arranged for at Hurtig & Seamon's, May 7.

## HELENA FREDERICK RECEIVES TIME.

Helena Frederick, who was prima donna of the Tivoli Opera company in San Francisco until an attack of appendicitis compelled her temporary retirement from the stage, was booked this week for the Orpheum and Keith circuits from September until May of next year, opening in Chicago. Miss Frederick has been with relatives in Memphis since her recovery.

## FROM THE GOLDEN GATE.

Virginia Ainsworth, said to be the youngest prima donna in America, late leading soprano with the comic opera stock company at the Belasco Theatre, San Francisco, is in New York in search of time for a vaudeville tour. She has a singing act with a change to boy's

# TIM McMAHON'S GIRLS



clothes and "tried out" Thursday morning at the Union Square.

## WITH THE PROCESSION.

Freeman Bernstein will leave his old headquarters in West Twenty-eighth street within a week or two to take offices in the Sheridan Building, 1358 Broadway. The Trocadero, Bernstein's music hall in Fort George, opened last Sunday night, and will remain open through the summer.

## BENTHAM AFTER THE AMPHION.

During the intermission between the expiration of Wm. T. Grover's tenancy of the Amphion Theatre in Brooklyn, and up to the moment when Charles E. Blaney takes possession, M. S. Bentham, the vaudeville agent, has acquired the notion that he would like to see what could be done with the house during the month of May and to that end is now in negotiation for the temporary lease. If successful, the opening bill will be the Great Lafayette Show.

## SKATING IS POPULAR.

Roller skating rinks are seriously cutting into the business of variety houses in many cities in the West and Southwest. One of the best evidences of the popularity of this sport is found in the fact that at Fort Worth, Texas, there is a heavily patronized rink devoted entirely to negroes. There are three other rinks in Fort Worth.

# BLACK PATTI COMING.

Siseretta Jones (the Black Patti) will open at Manhattan Beach Decoration day, continuing for the remainder of the week, when her tour will close. John J. Nolan, her manager, will augment the company for this engagement.

## GILLINGWATER LIGHTLY LANDS.

For the summer season only Claude Gillingwater, Fritz Scheff's leading support, will travel over the Orpheum circuit of vaudeville in the West with two sketches, anticipating that he will play San Francisco and Los Angeles for four weeks each, filling in at such other Orpheum houses over the route as will enable a safe return to New York on the "choo-choo" cars.

## AN AUTHOR WRITING SKETCHES.

"A Watteau Shepherdess" received a trial performance last Monday afternoon at the Hudson Theatre when a benefit to the Vassar College Association was given.

It is an operatic offering and receives more than the ordinary distinction through its source, having been written by Harold MacGrath who formerly clung closely to fiction in book form. Mr. MacGrath has written "The Man on the Box," "The Gray

# MR. PASTOR'S APPEAL.

Tony Pastor, is out with an appeal to the variety artists to give their aid to the vaudeville benefit for the Actors' Fund of America at the Academy of Music on Sunday, April 29.

The Actors' Fund has recognized no particular branch of the profession in its charities, yet it has drawn almost its entire support from the dramatic players, the variety artists, with the exception of Mr. Pastor himself, having given no recognition to the fund except in periods of distress.

The fund has given freely to variety actors who have applied for aid and Mr. Pastor and Daniel Frohman have undertaken the formation of a monster benefit to be given at the time and place mentioned above. It is desired to make this a record performance of vaudeville in New York city, and to that end Mr. Pastor asks that all who are willing to volunteer their services on that date will communicate with him as early as possible. Those who will be out of town on that occasion can show their appreciation of this worthy charity by sending their checks to Mr. Pastor.

No organized charity has done more in the way of actual relief and with less ostentation than the Actors' Fund, and performers are urged to come forward and make this an occasion which for magnitude will not soon be surpassed. This is a benefit in which every member of the variety profession should feel a strong personal interest. Let all come forward and do their share in aid of Mr. Pastor's very worthy effort.

## POLI BUYS.

New Haven, April 5.

Sylvester Z. Poli, the New England vaudeville manager, has just purchased the famous Maltby mansion on Howe street, New Haven. It was built by Caleb S. Maltby, the millionaire oyster dealer, after whom the Maltby Hotel, of Baltimore, Md., was named. It has extensive grounds, and will be greatly added to by Mr. Poli. The price, although not made public, is said to have been \$50,000.

Mr. Poli returned here Wednesday after having witnessed the breaking of ground for his new Jersey City (N. J.) vaudeville theatre.

Mr. Poli, in an interview, stated that the opposition of the so-called Fynes interest did not deter him from his original intention of building not only in Jersey City, but in Scranton and Wilkesbarre, Pa., as well, and that no move of his competitors will make him alter his original plans made some time ago.

Mr. Poli further stated that opposition in Hartford and Worcester had, to judge by the receipts, greatly increased interest in vaudeville.

## SCHRODE IN LONDON.

Alfred Butts, the manager of the Palace in London, has fallen on to William C. Schrode, who will appear in vaudeville in a condensation of "Humpty Dumpty" for his next season's American attraction at his London theatre. Mr. Schrode has accepted.

## HOUDINI'S OWN SHOW.

Harry Houdini will run his own show on May 7 at the American Theatre, giving a matinee daily.

## ALTERATIONS FOR CINCINNATI HOUSE.

The Standard Theatre will be greatly enlarged next season. A New York architect has been in the city looking over the site, and will commence preparing plans at once. The present capacity will be doubled.

## PAULINE HALL IN AGAIN.

Pauline Hall, who has been touring at the head of an opera company, is back and is being booked for vaudeville engagements.

## ROSE DE HAVEN AND OTHERS.

The Four Huntings, who are out starring as a crowd, have lost Rose De Haven and the young woman will come back again to vaudeville with a quintet under the management of Mrs. George De Haven. Please particularly note that it is "Mrs. George." There are so many De Havens, you know.

Cloak," and "The Puppet Crown." One book has been dramatized for legitimate production, but this is the author's first venture into vaudeville, for which the sketch was originally intended.

The music was supplied by Fred Jackson, a composer of some note in his native home at Syracuse.

It has been booked for Keeney's Theatre across the bridge for next week. Fourteen people are carried.

## NEW ACTS OF THE WEEK

**Mabel Taliafero.**  
**"The Little Princess."**  
 Twenty-third Street.

Although twenty minutes is supposed to be the limit for a dramatic offering in vaudeville, none of those in the audience at the Twenty-third Street this week complained that the garret scene from "The Little Princess" ran an exact half hour. Most of them would have been glad had it run longer, for a very fascinating person is this Little Princess and Miss Taliafero played the part admirably. She both looked and acted Sara Crewe and gave to the part a realism that caught and held the house. The original scenery was used and Louise Galloway of the original cast was to be found in her old part. The others were competent, though not brilliantly clever, and there was no jarring note struck. Acts such as this get away from the rut of convention and are the more welcome on that account. Most of those in the audience had probably seen the play when it was produced in complete form, and they were not disappointed in this excerpt—the daintiest scene of the clever play. *Chicot.*

**Blake's Circus.**  
**Animal Act.**  
 Novelty.

One of the largest acts of its sort in point of number. Blake and his circus have been away from these parts for four years and arrived from South America only a day or two before the opening. Consequently there were glaring faults to be found. Practically without setting and apparatus, and after its long journey, the act undoubtedly made good at its first week's stand. When it has been beaten into shape the offering bids fair to be one of the best of its sort in vaudeville. The troupe of forty animals is the remains of a whole circus and the Novelty witnessed its vaudeville debut.

A trick pony is one of the features of the act. It lies down, and upon its refusal to get up the doctor, a monkey, is called. A quantity of remarkably good animal comedy is got out of this. A bucking pony ridden by a dog is another good item. The act closes with the performance of a donkey, for riding which prizes are offered to the audience. Blake declares that his donkey is the original "Maud." He carries a rider, who, he says, is the only person that has ever been able to successfully ride the beast. *Rush.*

## OUT OF TOWN

**Edwin Keough and Company.**  
**"A Bit of Blarney."**  
 Proctor's, Newark.

Edwin Keough and company produced a new sketch at Proctor's Newark Theatre on last Monday afternoon. It is labelled "A Bit of Blarney"—a mythical caprice by Helen Nelson. This playlet is one of the best seen in vaudeville in Newark in quite some time and with a little use of the knife in the first scene, where the action drags a bit, as also in the first part of the dungeon scene, Mr. Keough and his able company of players will have the best sketch in which they have yet appeared. Mr. Keough plays

the dual role of Cornelius O'Burke, the typical Irish lover, and Robespierre, the latter part affording Mr. Keough a chance to show his ability as a tragic actor. The author plays the part of Judy Sheridan, the "widdy" with whom Cornelius is in love. Her acting was fine and not too forced, and she does not, as many of the portrayals of this kind of character are inclined to do, murder the brogue. The minor parts were done very creditably. *Joe O'Bryan.*

**Margaret Wycherly.**  
**Protean Act.**  
 Proctor's, Albany.

Hats off to Margaret Wycherly. It was the good fortune of Albany folk to witness Miss Wycherly's debut in vaudeville, and the impression she made will remain for a long period in the minds of those who saw the act. It is termed "In Self-Defense," the star portraying no less than six characters, and while the program calls attention to the audience that same is not a "quick change act," her complete changes and rapid work are marvelous.

She is ably supported by Messrs. Jeffords, Lewis and Harvey. *Martel.*

**Mme. Anna Plum.**  
**Metropolitan Opera Trio.**  
 Savoy, Fall River.

Madame Anna Plum, prima donna of the Metropolitan Opera Trio, was up to a short time ago one of the best known prima donna's in grand opera, both in America and Europe, having been associated with such organizations as the Metropolitan Opera, Italian Grand Opera Company and Covent Garden Opera Company of London, England. She made her debut in vaudeville last year as prima donna of the Metropolitan Opera Quartet, with which organization she toured the United States and South Africa. This year Madame Plum has her own company and is presenting an operatic act of high order. That good operatic acts appeal to the vaudeville public is evidenced by the enthusiasm which the Metropolitan Opera Trio arouses at every performance. This act is one of the most attractive ever presented in local vaudeville. *S. M. Samuels.*

**Emmett Corrigan.**  
**"The College Half-Back."**  
 Majestic Theatre, Chicago.

College yells, an exciting football game with scenic effects and intense dramatic situations are the fundamental features in Mr. Corrigan's highly sensational sketch, which follows a series of sketches he presented in vaudeville for several years. The action takes place in the locker room of the Berry Athletic Club, where the half-back (Mr. Corrigan) is training for a football game. An erroneous story that he broke a leg and would not win the game tempts a young man who embezzled from his employers to stake on the half-back to villainy, and he contrives to keep the player out of the game. In a cleverly arranged toast scene the half-back is drugged, but has enough courage to play the first part of the game. Then in a delirium he plays an imaginary football game alone, and when the coach of the team implores him to return to

the field, Mr. Corrigan does some of the best acting seen in vaudeville. A transparent scene in the background, showing a football team at play, and a grandstand filled with enthusiastic spectators, is the most thrilling scene enacted in the sketch. At the conclusion of the sensational game, the half-back is carried in on the shoulders of the players, singing the Yale Boole. The sketch made a tremendous hit. Mr. Corrigan is supported by Burt Thayer and four other competent players. *Frank Wiesberg.*

**Lala D'Arco.**  
**Singer.**  
 Gloversville, N. Y.

Although Mlle. D'Arco has entertained audiences in the music halls of London, Paris and Vienna, this is her first appearance in America, and upon the success of this week's engagement depends this lady's future plans. Gloversville is not cosmopolitan enough to give the act a just decision, as her songs are sung in German, French and Italian and cannot be appreciated by the upstate farmers. *Milford Mowers.*

## NOTES FROM LONDON.

By the time Variety readers are perusing these notes Alfred Butt, the manager of the Palace Theatre, London, will be in New York. His idea, of course, is to look for novelties. One of his chief objects—so he told me—was to see some American headliners himself before thinking of booking them for England. He has realized, I think, that a big success in America is not always bound to be duplicated in London, in the same way that some of our feature acts here have not made good when transplanted to New York. It is a question of atmosphere, of understanding. New Yorkers understand subtleties in the humor of their funny folk that would land on deaf ears in London.

The management of the London Hippodrome, feeling the necessity of putting on another big water show to attract blasé Londoners, are now making a big "splash" with a spectacle entitled "The Flood." The gasp in the production comes at the moment when a river dam bursts, and lets gallons and gallons of water from the level of the flies down into the ring tank. The effects include the sweeping away of houses and bridges. Mr. Frank Parker, the stage director here, has displayed very great ingenuity in the mechanism of this scene.

The Variety Artistes Federation, with offices in Wellington street, Strand, London, is now an accomplished fact. By this medium all the professional organizations in this country are banded together for the betterment of their welfare. They are ambitious enough to propose the publication of a paper expounding their views. This will be called "The Performer"—a comprehensive title—and is to be issued almost immediately. The profits, if any, arising from it will be devoted to the good cause.

All the big English managements and syndicates have been petitioned by this federation for an amelioration of the "barring" clause, as I mentioned in my last letter; but, as I also predicted, the big people have stood absolutely firm. They have shown pretty clearly that they do not intend to abate their rights one iota, and so the position seems pretty

nearly impossible—so far as the artists are concerned.

The manager of quite a small act brought an instance of this "barring" to my notice the other day. He went to the offices of a big tour, with a view to a booking. He was given a date to open in a provincial town about thirteen months ahead. And his contract read that he was not to appear at any other hall within twenty miles of this particular town from the moment of signing the contract till he opened. Now, if you take a compass and draw on the map a twenty-mile circle around any big provincial town in England you will be surprised at the number of other towns and cities within the prohibited radius.

The people who suffer from this "barring" business the most are the small ones. And while discussing this point I cannot refrain from quoting a passage which occurred in a letter which I received the other day from a well known English performer. It is absolutely true and common sense as well. He says: "It is the small, hard working turn that is suffering principally from this barring—the small turn that comes to London booked at one hall by a big syndicate at a small salary, and is prevented by the barring from doing a turn at another hall the same week, and thus making up a fair wage. 'Bar' the stars certainly. There is obvious sense in that. People know their names—go to see them. But the little people doing an act that does not 'top the bill,' they should not be rigorously barred from augmenting their salary by working a couple of halls."

It is, indeed, bringing things to a ridiculous pitch to argue that the appearance of a small artist at a second hall in town is prejudicial to any other he may be working. It cannot be, because individually the drawing power of such an act is nil. People go to see the stars and, incidentally, they applaud small turns.

But the big managements hold the view, apparently, that a rule once made is a rule that cannot be bent or altered to apply to individual cases. Besides, as they state with perfect right, competition is so keen in all amusement enterprises over here just now that they cannot afford to give any rival the slightest advantage.

The London Coliseum, magnificent building though it is, has not made at any period of its career the sensation that was anticipated. The shows staged have, if the management will not be offended by my saying so, been just a trifle dull. Relief has been needed, and the artists have always had a grievance in the fact that their numbers have been woefully cut down to permit of longer time for spectacles. Now, however, they have in active preparation here a revue on French lines, but illustrating incidents of London life. This will run the whole show, I am told, and acts will be introduced into it. The same thing is being done at the London Hippodrome in "Among the Stars." But here, I am sure, they make a mistake in putting one act in the ring and another on the stage. People cannot watch two things at once.

I am informed that Thompson & Dundy's big new Hippodrome for London is to open early next year. The builders will have to be very smart to make this promise good.

*Harry Harper,*  
*Editor The Entertainer.*

London, March 26, 1906.

Jennie Jacobs, the English vaudeville agent, is in town.

# A UNIQUE CRUSADE.

A unique crusade is being carried on in Yonkers by Henry Myers against a little band of reformers who have sought to do away with Sunday concerts in that annex to New York.

Finding that many evasions of the law had been found in New York, where the charter contains a clause directed against performances on the stage, these clever cleaners of the community secured the passage of a bill prohibiting the presentation of any performance for paid admission on Sunday. Henry Myers, who runs the Doric Theatre, took advantage of this fact to give a free performance, the most amusing feature of which was a thirty-seven minute monologue on the rights of an American citizen to see a song and dance on Sunday if he so desired. As no admission fee was charged Myers will continue this free exhibition each Sunday until such time as the cumulative complaints of the citizens result in a new change in the ordinance in favor of Sunday performances.

# LEONHARDT SETTLES THE SUMMER.

With the closing for the summer of the Novelty in Williamsburg Harry Leonhardt, the manager, will take charge of a music hall at Paradise Park, Fort George. No admission will be charged, the revenue being derived from the sale of refreshments. Leonhardt intends to do his own booking. He announces that Frank Rush and Herbert Brooks will be on the bill for the week in which Decoration Day occurs. The Fort George Amusement Company, of which Joseph Shenck is president, is making improvements in the resort. An escalator is being built to the top of the bluff where stands the casino.

# BIG MONEY FOR ONE WEEK.

Grace Van Studdiford has been engaged for the week of May 12 as the attraction at "The Alps," the fashionable restaurant which Adolph Busch, the St. Louis brewer, is running in one of the buildings left over from the Louisiana Purchase Exposition. In consideration of the fact that Miss Van Studdiford sacrificed a week's date to take the engagement, she will receive, it is said, double her usual salary.

# ALHAMBRA THEATRE'S BALL ROOM.

The opening of the ball room connected with the Alhambra Theatre building in Harlem will occur on Tuesday evening, April 17. At that time all of Percy G. Williams' 300 employees in the six vaudeville theatres directed by him in Greater New York will congregate there for a good time. The ball room has been turned over solely to the attaches and their friends for that night, and the ball will be an invitation affair.

Six orchestras, one from each house, will combine in an elaborate musical program.

# OSCAR COMING BACK.

Oscar Hammerstein, who has been away in Europe gunning for operatic stars, is expected to return on April 20.

A "tryout" at Keith's Union Square last week has netted some twenty-two weeks of booking for the Royal Musical Five on the Keith circuit beginning in September. Also they have been booked for eight weeks beginning next month for a Southern trip.

# CORKS ON COSTUMES.

"How much do these things cost?" demanded the Human Corkscrew as he took his place at the table and reached for the nearest unused seidl.

"Twenty cents," answered the head of the table. "Contemplating the purchase of one all around?"

"Behave!" admonished Corks. "If I could buy my own seidls what reason do you suppose I would have for talking to you fellows? The reason I asked was that there was an actor in the other room bought me two just now."

"You should not look a gift horse in the mouth," reminded the head of the table.

"Not a glance," declared Corks, "but I was just wondering. He had two himself. That makes eighty cents for seidls. Now I was up to the department store with him, that's how he came to buy."

"It would drive any man to drink," declared the henpecked looking man. "When I matched that silk for my wife—"

"We was in the paint annex," went on Corks, not noticing the interruption. "I meet him and I says, 'Where to?' and he says, 'Me for some stuff to fix up the act.'"

"I knew he needed it. It's the worst looking stuff! Lots of times I've wondered how he could get work when I, with my Garden of Eden with a real living picture Eve, couldn't get a look in."

"We go up to the shop and he blows himself to two tins of aluminum paint and a five cent brush and beefs all the way back about what it costs him to keep his act good."

"Say! He's got five weeks with Proctor and Williams' 'little two'—Gotham and Novelty. It's all for one and a half per, \$150, and he beefs about putting on some cheap paint while he's willing to spend more than three times as much for beer."

"He's got an act that's put together with gas pipe. There was a time when he used to paint it white, but since aluminum paint got cheap he uses that and brags about the money he spends on his act."

"If he had to buy a steamer ticket when he came to America he would have the act all nickel plate where he uses ten cent paint and he would have real velvet instead of the stuff you get at a mark down sale."

"He wouldn't be doing a darn bit better than he does now, but he would be putting up the act in a way that would make the audience think it was worth better money because with such a fine dressing he must be able to spend money."

"Actors go about kicking about the way the manager puts up his scenery, but they don't ever think that a few dollars of real money spent on their act would make it a darn sight better looking and worth more money to themselves and the man who hires them."

"They'll blow more for beer than good stuff will cost, but they won't have things done right with their stage dressing and the result is that some lemon comes across with nickel plated stuff and they are all to the bad."

"I like my beer, all right," he added, as he reached for his second seidl, "but I will spend the cash for a new snake dress any time I need it. Most fellows won't."

It is claimed that B. F. Keith held an option on the Chestnut Street Theatre in Philadelphia.

# ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor Variety.

Sir: In reference to the statement in a recent issue of Variety to the effect that I am using the Hoey and Lee patriotic medley parody, I beg to submit letters from Mr. Charles Hoey, which will show you that I am using this material with the full permission of that gentleman.

At his invitation my wife and myself met him at Keith's last summer, after his performance there, and accompanied him to his home, where he dictated to me the words of the medley in question. It was agreed that I was to have the use of the medley in the play in which I was appearing, but in a later note he asked me not to use it east of Detroit, as his partner objected to my having the use of it, although payment had been made for the same. The medley has not been used by me in the prohibited territory.

All told, I paid \$78 for the use of the medley, and I very strongly resent the statement that the parody was stolen with the aid of a stenographer. It was purchased and paid for. My relinquishing the rights east of Detroit was a personal favor and not a recognition of any right he had in the matter.

Julian Rose.

Editor Variety:

Sir: Remembering what I had heard of

Mr. Julian Eltinge's affable personality through friends and acquaintances, I was surprised at his complaint in your columns, of his supposed grievance against me. Our mutual friend, Mrs. Annie Andros Howley, composer of "And She Walks Like This," told me, months ago, of the idea, development and presentation by various artists of the song correctly reiterated, if my memory proves right, by Mr. Eltinge. Then how absurd to believe those "petty remarks" which have so annoyed Mr. Eltinge.

I emphatically deny having made those remarks.

In conclusion will say I received permission from Mrs. Howley and Joseph Stern, the publisher of the song, to use it.

Augusta Glose.

April 3, 1906.

Editor Variety.

Sir:—We wish to correct an error made by "Rush" in his review of our act while playing Gotham Theatre, Brooklyn, week of March 19, with Ned Nye and the Rollicking Girls. He stated that at the end we reappeared in the costumes worn at the opening, which is not true. We make three different changes of costumes, and have never appeared in the same dresses twice.

Reid Sisters.

# ANOTHER HAWTREY IN VAUDEVILLE.

William F. Hawtrely, a brother of Charles Hawtrely, the English actor, will enter vaudeville soon. Mr. Hawtrely is now playing in "Gallopers," but will leave that organization presently to make his debut under the management of Reich, Plunkett & Wesley. A comedy sketch has been written for him by F. C. Phillips.

# OPERA AT THE ALHAMBRA.

After the season of vaudeville comes to an end at the Alhambra Theatre in Harlem Milton and Sargent Aborn will have a short engagement of comic opera.

# H. & S. CONSIDERING "CONTINUOUS."

The season thus far not having proved altogether satisfactory in a financial way to Hurtig & Seamon at their 125th Street Music Hall, the firm is deliberating whether to inaugurate a "continuous" show in order to attract the floating population of the busy up-town street.

# "POLITE LUNATIC" FOR VAUDEVILLE.

James Sullivan, who was the Polite Lunatic in "The Belle of New York" and who has been for the last three years with the George Edwardes company, returned from England a week ago to-day and has decided to go into vaudeville as soon as a sketch can be arranged for him. Jack Levy will do the booking.

The bookings for the New York Roof and Brighton Beach this coming season will be placed by M. S. Bentham.

# HAGENBECK CIRCUS OPENS.

Cincinnati, April 6.

The first performances of the Carl Hagenbeck Greater Shows were given this week to very enthusiastic audiences. The performance is without doubt among the very best and will establish a reputation as one of the leading circuses. Many of the acts are sensational. Moto, the motoring monkey, is one. A large monkey acts as chauffeur of a 20 horse power automobile, and races the machine around the arena at break-neck speed. Moto has learned to handle the speed gears, brakes, lever and steering apparatus to such a degree as to make the race with a horse very thrilling and exciting. The entire performance consists of one hundred and seventy-five acts, in which over four hundred performers take part, which are independent of the trained animal acts. Three rings and two elevated stages are required to give the performance.

Neva Aymar's threat to go into vaudeville was taken up by the Kohl & Castle people, through Myers & Keller, to the extent of something more than twenty weeks over those two circuits. Miss Aymar, who was the leading woman of the Rogers Brothers organization, will do a straight singing act.

"The Girl From Nowhere," whose last acknowledged place of residence was Europe, will open at the Orpheum, Mount Vernon, in a week or so, with a singing and dancing specialty, for which she carries a special set of scenery and a number of costume changes.

# Shows of the Week - - - By Sime

## COLONIAL.

While the electricity ran for Peter F. Dailey and Della Fox in front of the Colonial Theatre this week, Horace Goldin, the illusionist, is held over as the headliner.

Mr. Goldin is working so rapidly that the audience has trouble in keeping pace, and among the many features other than the trunk trick, which is the star, no one stands out more prominently than the improvement in looks of Jeanne Fransioli. With her wealth of golden hair, Miss Fransioli has developed into a true stage beauty.

Peter F. Dailey and his "Lulu," "Dinah" or "Jonah" girls are here with the same act Pete previously gave to vaudeville. Mr. Dailey has lost some of the sprightliness of manner formerly marking his stage efforts, but still holds to a quantity of "upstate" comedy. The girls can neither sing nor dance and there is not even one pretty young woman in the crowd to redeem it. About three new lines have been introduced in the dialogue, and to those without a memory the act passed off to a fair reception.

May Belfort, the English descriptive singer, is using a song called "The Rake's Progress," also given to vaudeville by Ida Rene. Miss Belfort must naturally be compared to her English professional sister, and in the actual rendering of this number far surpasses Miss Rene, partly through her physical proportions.

Although more suitable for vaudeville, artistically and vocally, Miss Belfort falls short of Miss Rene, but for the finale "A Woman's Hates" with a jingling chorus makes amends for the other two lighter numbers, which are not suited to her style. Miss Belfort should insist upon the spot light in each selection.

Gardner and Vincent in "Winning a Queen" are stretching the farce too long. It tires before the conclusion, although the elimination of some of the lines reminding of joke books would amply shorten it.

Della Fox has two new songs, the second one sung proving a hit, while the first should be discarded. Miss Fox is making a solid hit here this week, even though she will persist in exhaling cigarette smoke in blase fashion, and wear a regulation female outfit at the opening. Miss Fox could do better with male attire throughout.

Greene and Werner in "Babes of the Jungle" scored heavily in a poor position. Mr. Greene will not get over the grimaces in whiteface, nor will he shorten the length of the unearthly sounds issuing from between his lips, but the act is always a go.

The Three Nevartos in balancing and hand stands have a very effective trick, executed by one of the two girls making a dive into the outstretched hands of the man, and there are several good feats, but the girls should underdress in some other color besides white. The peculiar positions necessarily assumed give suggestive postures through the display of white lingerie.

The Wartenberg Brothers in pedal juggling opened, followed by Joseph Newman in dialect songs. The latter mixed the dialects dreadfully, and a poor "chasing" picture closed.

## HURTIG & SEAMON'S.

The bill at Hurtig & Seamon's this week is a repetition, most of the acts having played here shortly before. Wilfrid Clarke and company in "What Will Happen Next?" had headline place and caused much laughter through the farcical complications.

Grace Cameron in a return engagement since her reappearance in vaudeville sang several songs, finishing with "Dolly Dimples" after two "kid" efforts, which were nothing more. Miss Cameron has at last succeeded in procuring a pair of silk hose.

Estelle Wordette and Jules Kusell in "A Honeymoon in the Catskills" provoked considerable merriment through Kusell's strenuous comedy efforts. Kusell copies the style of many comedians, particularly George Fuller Golden, in delivery, and Thomas O'Brien Havel in lines approaching swearing, but manages to get through with horseplay. He sings the verse of one song only. Evidently some one has been speaking to him.

Burton and Brookes claim a new sketch in "The Limit," allowing, as formerly, of a conversation in which Brookes as an English lord does the feeding. Some of the lines are bright, but a very good singing encore is given, and that wins applause.

The Six Valdares in an exhibition on bicycles have a pleasing act. The sextet is composed of girls, most of them young, and they do the tricks and formations shown by the other teams using males. Three of the girls are pretty, and their single riding on the wheels deserves praise, while the team work is excellent. The dressing is not uniform, one or two of the girls wearing sashes differing from the rest, with the bows placed on opposite sides, not maintaining the uniformity of the costumes, which are neat and display the figures of the young women perfectly.

Hayes and Healy, the tall and the short, in "The Clerk and the Bell Boy," have nothing new, the antics of Healy becoming responsible for whatever success is met, although the dancing of Hayes is graceful, and Carlin and Otto in a Dutch turn have had recourse to some of the Weberfelds talk. That is given late, the parodies first appearing. One is fit only for a burlesque troupe, but the team get through in good style, helped to no little extent by their wooden shoe dancing for an encore.

Newell and Niblo on the saxophones and xylophones pleased the audience. There is no reason for Mr. Newell adding three imitations on the violin to the offering. Nor is there any apparent reason for the violin.

Jules Keller in hand balancing plays this house regularly and often, where his muscular arm development is looked upon as marvelous. A poor set of pictures closed a long bill, made more so by a lengthy intermission, it being some distance from the auditorium to the Hurtig & Seamon bar in the same building.

Seymour and Hill, who showed their comedy acrobat act for the first time in New York at the Third Avenue Theatre's opening night, have caught on here with more than average speed. On Tuesday Myers & Keller booked them up until September, 1907, with only a few blank weeks intervening.

## KEENEY'S.

Tim McMahon is a two-time headliner on the Keeney bill this week, appearing with his wife, Miss Chappelle, in their conversation and closing the show with the Minstrel Misses.

Although the first time either act has played this house, both were received with applause on the announcement cards being placed. The jokes of the girl act have been cut out for the week, but the offering is as much enjoyed without them. Helen McClay and Marguerite Hanay are the two ends, while "I'm Only Living for You," a ballad with a pretty melody, is well sung by Flo Campbell. Of the other strange young women Alfretta Simons is interlocutor and Emily Gamble sings "Anna Belle" with the proper swing to the melody.

The girls are working nicely together and make a first class closing number.

McMahon does not have to work hard to secure the laughs in his own act with his wife. They are liked at once, and the rest follows.

Johnny Carroll is in his home town, and with a couple of really funny jokes leads himself up to make a speech of information following the pretty Irish melody which brings the encore.

James J. Corbett and company in "A Thief of the Night" had the advantage of the small stage here, and Corbett received quite a burst of laughter when he appeared terrified over his lines. Miss Tully as the nurse uses her cultivated voice to such good advantage that it becomes the feature of the sketch.

Murphy and Willard have no change excepting a comical complicated explanation of the derivation of the word "skidoo," written by Mr. Murphy. Elinore Wisdom, "late of the Corse Payton Stock Company," has an excellent singing voice, and has been fortunate to fall in with the publishing house which places "plants" extravagantly. This week there are two, and the "business" of one is the best used in connection with a song since "Please Go 'Way and Let Me Sleep."

Lambert and Pierce, in blackface, sing, dance and tell jokes. They have attempted to get away from the usual routine of stories through some talk about "menu" and "mean-I," but some of the talk is poor, and there should be more liveliness injected into the opening. One of the team wears his own curly hair in preference to a wig and it jars with the cork.

William La Belle in comedy juggling fared fairly. He still hands out the comedy in a mechanical manner, and neglects to inject any ginger.

Mabelle Adams, who recently left the hospital after a successful operation for appendicitis, has been booked for forty-three weeks for next season, mostly around New York.

Erco, a mechanical figure, somewhat on the style of Phroso, opens at Hyde & Behman's Monday. Richard Pitrot of Pitrot & Girard, who brought the act over, says "it is most wonderful." Quite natural.

Lee White, with a high top note, will join "In the Swim," Harry Williams' new "girl act." Lee White is a girl.

## THE OFFICE BOY ON SALARIES.

"I don't know whether I ought to talk to you or not," said the Office Boy.

Asked what the difficulty was, the Boy replied: "I had my salary raised. The boss asked me why I didn't get a new hat. I picked up my cue in a minute. Said I had just buried my father, and was supporting the whole family. Gee, but I made it sad. The boss, he almost cried, and raised me a dollar a week. I'm a real magnot now."

"But remember, I didn't kick for a raise. I make no holler. I get my little seven a week now, and I'm satisfied if I work steady. When I want more I'll ask for it. If he don't give it to me I'll quit. I ain't swelled up and think I'm worth a bunch more than I'm getting even if that headliner did tell the boss the other day I was a jewel. And the boss. What do you suppose he said? 'Rhinstone,' and then he says to the fellow, afraid he hadn't caught it, 'Why don't you put that in your act?'"

"Wish I was getting the money some of these vaudeville people pull down. Of course, they always say they are worth more, and a lot of stuff like that, but when I first went to work here, and heard the salaries, I thought everybody in vaudeville must be a millionaire."

"Yet you hear them kicking. It sounds good to me to hear talk in the hundreds, and I've a pretty good opinion of any man that can make it."

"You can be super in a big store and not get over ten thousand a year, which is two hundred a week, and a general in the army only gets seventy-five hundred in money, but here every day you hear about this and that person worth a whole lot more than is paid."

"I can't see where the yelp comes in. Once in a while an act may be underpaid, but it's only a question of driving a bargain."

"If an act is worth what it asks, it will be paid by some one. Take anything that's a novelty even in a mercantile line, and it doesn't hold its original price forever. There's a reduction after the novelty wears off, or other substitutes are secured, which while they may not be as good as the original, are good enough to please."

"If I was a vaudeville artist I would be hustling all the time for new ideas. They bring back the money in lumps, no matter how much it costs to get them. I know it's a gamble if they make good or not, but you know what the sports say 'You can't win where you can't lose.'"

Sime.

Work on the new theatre in Bayonne, N. J., being built by Whitaker & Schiller has progressed so well that the owners have promised to have it open by September 1, if not before that time.

The Royal Musical Five have been booked for twenty-one weeks by Keith, with the Orpheum circuit to follow.

Edgar Bixley, now with the Orpheum Road Show, intends putting out a new novelty this summer for vaudeville only.

Richard Pitrot, the agent, expects to leave for Europe the last of this month.

# Shows of the Week - - - By Chicot

## THIRD AVENUE.

It was apparent from the house and the remarks Monday evening that at the Third Avenue Theatre J. Austin Fynes will have his work cut out in getting a new audience for the theatre. Several of those who entered protested at seeing vaudeville instead of a play. On the other hand, from an inspection of the bill and the prices, it was apparent that this will be a matter of no very great difficulty, for there were no bad acts on the bill in the regard of the audience, and there were some that will get a lot more money on Broadway. The surprise was the act of Seymour and Hill. They are not new people except to the regulars, but the man is funny enough in his way to come into competition with Rice and Prevost without repeating a single one of their tricks. He is a splendid tumbler and possesses an idea of humor. He stands in need of some counsel as to the manner of his work, and when he has this he will be a good act for one of the roof gardens. Eckel and Warner opened the show with some rather poor talk and a couple of good parodies. They are nothing new, but they have a humorous style and get through well in their place. The Musical Bennetts should either be scolded or scold the stage manager. It all depends upon the question of responsibility for the bad breaks made by the person who removes their stuff. It is a black art musical act after the manner of the Kleists. The curtains at the corners are opened wide to permit the removal of the instruments played upon and the effect is entirely lost. The act is poorly worked at best and the man uses his wife only once, whereas she should be employed throughout the turn. It would be a better act did he also cloak himself, unmasking only at the finish and letting the audience wonder at the self-playing instruments before them. This could easily be arranged by doing away with stringed instruments. The best thing in the act is a side issue; a roman candle in which the ball returns to the tube after circling the stage. This is distinctly good. Brandon and Wiley dance in negro fashion, but without marked characteristiveness, and Mattie Lockette sang Leila McIntyre's old "kid" songs in a fashion that made one regret the Leila McIntyre of old even more than when we now see Miss McIntyre. The Six Reed Birds do their new act "Dodging the Dodgers," with a vim that causes wonder as to their infrequent appearances in town. One misses the senior Reed, not that his replacement by Harry Ashton hurts the action, but because we all remember kindly this veteran of burnt cork days. Mrs. Reed is still in the act as chipper as ever, even though she is billed as her son's wife. The act is worth while looking at, and it is a pity that it does not more frequently find a place on local bills even though they do have to ask for money for six persons. Wormwood's dogs and monkeys, including three bears and an ant eater, did an act lacking proper placement. Wormwood has the tricks, but not the showmanship to form up a good program. William Cahill had an uphill job. He had to fight down the gallery before he could get ahead. He had them before he reached his songs, but the next time he has to get next a bunch of bad boys he should sing first. It's a quicker capture. Keller's

Zouaves and the Paley Motion Pictures finish off a bill that pleased.

## TWENTY-THIRD STREET.

What with Mabel Taliaferro and Vesta Victoria heading the Twenty-third Street bill, Mr. Proctor has no cause for complaint on the score of bad business. The matinees are notably good. Miss Taliaferro's act is new and will be found under that classification. Miss Victoria is repeating the story of her uptown success and is making a hit with the crowd here. Had she found her vaudeville development in this country, the probabilities are that she would have turned her attention to parts of the sort played by Eva Williams of Williams and Tucker. As it is she gives the same touch of quaintness to her song characters and has modified considerably the roughness demanded of a music hall artiste in England. May Boley and her Polly Girls find plenty of applause awaiting them. The act is well balanced and diversified and pleases most audiences. Edmund Day has his sketch, "The Sheriff," here, and Miss Winton still employs the same fancy costume that would not last in the Arizona desert while she was taking it out of the box. There is so much of good in this act that it is a pity that it should be spoiled by the errors. Howard and North first amuse and then impress with their effective work in "Those Were Happy Days," and the Four Lukens with their casting act are doing well as a closing number. Leona Thurber (after whom a five cent cigar has been named) does most of her work by proxy, letting four small blacks hustle while she stands at the side of the stage and encourages them by singing. One of the small boys stands sadly in need of suspenders or safety pins or something. At present he shows an expanse of bare black stomach that forcibly reminds of Radha with her tinted "tummy." C. Grant Gardner and Marie Stoddard have something they call "Vaudeville frivolities," but neglect to say whose. To give credit to all whose work is represented here would require a dozen lines, for they have freely helped themselves to work and may spoil it in the reproduction. Mr. Gardner plays the piano after the fashion of Stanley and Frockman, does a cornet solo, plays the hand bells and cuts up almost like a regular actor. Miss Stoddard does a poor imitation of the Sis Hopkins type, but does not talk in this. They are both amateurish in the extreme and some one must have been caught napping Monday afternoon. The Ellis Nowlan Trio spoil their work because the straight man does not take pains with his dress. With clean costumes for both himself and Miss Nowlan and a smartening of the tricks they would be worth much more than they are at present. Luigi del Oro opens the bill with the pedal accordion, and there are pictures as the closing number.

## HARRY BRAHAM.

After a run of twelve weeks at the Eden Musee Harry Braham, an illusionist, will work out time in vaudeville, assisted by Reich, Plunkett & Wesley.

## FIFTY-EIGHTH.

There is a fruity odor to the bill at the Fifty-eighth Street this week, for thereon are two "lemons" on the early half. One of these is Frank Lynn, who stayed on longer than he should have done, and who still appears to labor under the delusion that the public wants to hear him in songs about lodgers. It is cheap and nasty and of a brand of humor infrequent here, where the "paying guest" who gets all of the comforts of home is kept in the police courts and not on the vaudeville stage. Mr. Lynn is a singularly dense sort of person, who imagines that he should be a hit and hangs about to find out the reason why he is not. The answer is that such of his humor as was not stale when imported into the British Isles is of the sort that finds no market here. The other citrus was Clifton Crawford. Mr. Crawford is putting up such a good bluff that he is applauded by a number of persons who imagine that they are doing the right thing. It is not right to encourage Mr. Crawford, for after a while he will become addicted to the vaudeville habit and be good for nothing else, by which time he will have found out that the humor of that mythical party where they sang and danced and recited was worked out by the aborigines who invented this excuse for doing things they thought should be regarded as clever. Staley and Birbeck come in between and hold the audience in. The act is a clever one in spite of the decades in which it has been done, and since they have had practically no opposition they have been able to keep the act fresh. Henri de Vries has his protean tragedy over here, and for the first time encountered some opposition from the gallery. At the close even these noisy persons were hushed by the quiet tragedy of the climax, and there was only applause at the curtain. Gilday and Fox revive ancient history in one of their parodies in singing of the goat that coughed up the red shirt and flagged the train. They should be prosecuted for using such an ancient gag. They could have made a hit of larger proportions earlier on the bill. Whoever lays out these programs is woefully ignorant of certain principles of program making. The Sunny South did well with some singing and dancing. They would have done better had the stage been bright enough to permit their dancing to be more closely observed. Mr. and Mrs. Mark Murphy scored their usual hit, and the three Macarte sisters are still undecided as to exactly what sort of an act they are doing. They should make up their minds to do a wire act and stick to that. In addition were the motion pictures and the Tanakas.

May Dixie wishes it stated that the former act known as her Artillery Girls will be continued in vaudeville under the same management.

May Boley and Her Polly Girls have been booked for forty weeks next season with the Orpheum road show by M. S. Bentham.

The bill at the New York Theatre roof from the present plans will consist this summer of five big vaudeville acts, to be followed by a review.

## HYDE & BEHMAN'S.

The Girl in the Red Mask is the headline at the Hyde & Behman house this week and is scoring a hit here although it is not her first appearance in Brooklyn. The act is novel and the dancer is really a capable person, who would attract attention even without the aids of special scenery and mechanical effects. The second act, the Eight Shetlands, is no more effective than it was. The Elsie Fay girl is growing to be a nuisance again and does all the Fay stunts with an air of wonderment that the audience does not appreciate her work more. The trouble is that they know the effervescent Fay person here and the copy is neither good enough to be an imitation nor bad enough to be a burlesque. She should be restrained for the sake of the audience. One of the real hits was the work of Gertrude Mansfield and Caryl Wilbur in "61 Prospect street," a sketch by the late George Emerick, in which this clever pair have ample scope for the demonstration of their powers. In these days of quick changes Wilbur's dual roles of the twin brothers should call for extended comment. In the course of the sketch he makes a fine distinction between the clerical twin and his scapegrace brother without making any change of costume, yet drawing the characters so well that there is never any question as to which is which. It is a better piece of protean playing than is shown by some others in which the different characters are suggested by costumes rather than in the portrayal. Miss Mansfield as the boarding mistress' daughter has a part well suited to her and the result is a well balanced and thoroughly enjoyable performance. Joe Flynn has cut out some of his songs to make room for more talk and he is getting away with the talk, though his monologue is of by no means a high grade. Flynn has a glib style that helps him much. Charles Prolle does his ventriloquial act with the usual good effect, the act going best after he has stopped talking. Madge Fox sings all by herself and still does some of the flip-flaps that made her famous, though she is not doing as much of this work as she used to show. Monroe, Mack and Lawrence show "Maggie's Day Off," which is a poor successor to "How to Get Kid of Your Mother-in-Law." In this offering Mr. Monroe shows none of the mien which made his old character so delightfully droll. He should change back to the old act until such time as he can at least equal that performance. Thomas and Payne dance well. It is lucky for them that they do for their singing is of a sort that would permit them to remain in no house longer than Monday afternoon. The songs are old and nothing in the singing department appeals. Rice and Cady have some good talk and some very old material. These two men have a good style, having shown steady improvement, but they need a smarter sort of talk. The pictures conclude, as usual.

Ben Boyle, who was a semi-independent attache of the William L. Lykens agency, is to yoke up with Ed M. Markum. His office will be the inner-sanctum of the former Lykens quarters in the Charles K. Harris establishment.

# Shows of the Week - - - By Rush

## PASTOR'S.

Wednesday night's Fourteenth street audience was cold and dyspeptic enough in the early part of the evening to discourage the first few offerings, but when the house woke up the remainder of the bill went well.

J. K. Hutchinson and company in "The Idol Smasher," follow somewhat the style of "Pals," the sketch running along comedy lines to a climax made up of a fist fight. Mr. Hutchinson's Texas dialect is well done and his support is adequate.

Smirl and Kessner have some good acrobatics, and the woman dresses well. Some of her clowning, however, is not very graceful, but the Pastor audience accepted it as being funny.

Hoey and Lee have some new talk and parodies. They were called upon to deliver all the verses they knew, and got probably the biggest proportion of the night's applause.

Innes and Ryan, in a dancing and singing sketch, looked and worked very well, particularly as to the woman of the pair, and had a quantity of fairly good talk, some of which, however, had a familiar sound to it. Mr. Innes would improve his appearance somewhat by wearing white ties instead of patent leathers.

The straight man of Winans and Cassler, musicians, should improve the delivery of his lines. He talks too fast and almost without expression. Billy Link has the makings of a good comedy act with his Ho-Bo-Can Regiment. The idea is funny enough, but some new talk would help it vastly. Link told a joke that had gone across the footlights earlier in the evening.

Fred Ray's support in his burlesque act is now Lillie Mae Crawford. The burlesque is funny in a rough way, and Miss Crawford works with the mock seriousness necessary to her slim part.

Mr. and Mrs. Nick Hughes came along in the frosty part of the evening and failed to inject any great amount of ginger into the audience. Mr. Hughes' impersonation of an aged negro and his song were the best things in the sketch.

The others were Texarkana and Walby, a fairly well dressed sister act of the usual sort; Pongo and Leo, with some good gymnastics and comedy, not so good, and Mr. and Mrs. Jack and Harry La Vardo.

## NOVELTY.

Adelaide Herrmann's magic, which is the feature of the Novelty this week, is rather transparent. In places the crudeness is insistently apparent. Two women are used in a cabinet trick who are easily to be distinguished from each other. This trick is about the only new thing Mme. Herrmann carries. Her other tricks lack novelty, but entertained the easy audience at the Williamsburg house.

This week's bill is one of the best the Novelty has had this season. Charles Leonard Fletcher has dropped the death scene from "Drink," replacing it with a character impersonation of Little Nell's grandfather from "The Old Curiosity Shop." The change makes a decided improvement in the act, relieving as it does the superabundance of tragedy that marked the old arrangement.

Bailey and Fletcher, a couple of hard-

working coon shouters, started the bill off well. They have some appropriate humor and a comedy dance that caught on immediately.

Fields and Ward did not use the rehearsal scene at the beginning of their act, but padded out in other places to make up the time lost. There is some good new stuff in the burlesque stock transaction, and a lot of what looked like extempore comedy by Fields was exceedingly good.

Ned Nye damages the effect of his Dan Delyesque song by permitting a half smile to break the solemnity of his countenance once or twice. The stately dance that accompanies his solo number is good. The same sort of dance, involving the Rollicking Girls and the Reid Sisters, which accompanies the first song, furnishes opportunity for some quiet but effective talk. The Reid Sisters have three costume changes, but the first and last resemble each other in cut and trimming sufficiently to make it seem that they are the same unless special notice is taken.

Ford and Dot West have worked up a fast dialogue that runs to a high average of laughs. The scolding talk in the beginning is a bit long but the business that follows is laughable. The pair are wise enough to get away while the audience is in the best of humor.

Dorothy Kenton, "the girl with the banjo," has several brilliant concert numbers and looks nicely. Blake's pony and dog circus (reviewed under New Acts) closed the bill.

## ALHAMBRA.

Keep your eye on Bobby North. Just now he is a comparatively new recruit into vaudeville, but he is destined to be heard from. North's present vehicle is a Hebrew monologue, taken more or less from that of Joe Welch. His talk is pointed and witty, but in depth and subtlety of character drawing falls somewhat short of the Welch standard. He was one of the most distinct hits of the Alhambra bill this week, although he came along rather late in the entertainment. The prophecy that North will some day land among the top notchers is a fairly safe one.

Fred Karno's Mummie Birds are featured with their English music 'all burlesque. Billy Ritchie catches the larger percentage of attention, and as "the drunk" in the box does some highly laughable comedy work. The whole sketch went with enthusiasm ending in a whirlwind of laughter in the ridiculous wrestling match. Its comedy is elemental, but at all times effective with vaudeville audiences.

Mme. Therese Renz has her first look in on Harlem. She appeared well enough with her white trappings against the black of the drop but is obviously cramped for room. She makes a fairly graceful figure on the stage. Aside from that, her performance is disappointing and hardly worth the time she consumes.

The Orpheus Comedy Four play their comedy pretty strong, particularly in the dressing of the members of the quartet. They make good enough music to create a desire for more of it, to the exclusion of much of their somewhat pointless funmaking. The Alhambra audiences liked them immensely, and would have had more had

not the page interposed with the card for the following act.

Macarte's monkeys scored very well, but the trainer has apparently struggled for comedy effects that to a certain extent spoils the effect of the act. The barber shop part was little more than an animal rough-house in which the monkeys did pretty much as they pleased until recalled to discipline by the trainer's whip.

Mr. Kelly of Kelly and Violette has an excellent ballad singing voice, which would be invaluable to a singer of illustrated songs. In his present location it is no less effective, and the splendid gowns of the woman make an unusually good combination.

The St. Onge Brothers have a trick bicycle act that is good enough on its merits alone, and is considerably strengthened by a well written and skillfully handled line of comedy talk.

Violet Dale is a sprightly soubrette with an agreeable voice and a knack of impersonation that just barely falls short of excellence.

The Max Welson troupe of acrobats have developed a splendid collection of tricks on the flying rings. The rings don't fly particularly, but the four men have successfully worked up an act largely consisting of the simultaneous movements of the quartet. The work is quiet at all times, and they score through the smoothness of feats, obviously difficult.

## GOTHAM.

Laura Bennett and company come to the Gotham with "From 'Way Down South,'" but it is a different and considerably improved sketch from that Miss Bennett gave at the Novelty several weeks ago. Nothing has been retained of the original but the ground plan and Miss Bennett's negro specialty. The talk is all new and much of it is good. Frank Tannehill, Jr., who rewrote the sketch, has wisely eliminated the early business, which makes it possible for Miss Bennett to get on much sooner. Her coon song and dance are entertaining and her dialect talk is good.

The Military Octet score strongly in East New York. Some of their brass ensembles were pretty strong for a small house, but so skillfully is the volume of sound handled that the effect was not disagreeable. The organization has surrounded itself with novel and picturesque settings and incidentals, which put it close to the top among musical headliners.

The Two Meers in their wire specialty have an act that reaches a high degree of excellence in the acrobatic department, together with a rare and greatly to be desired quality of real comedy.

Emmett Devoy and company have a comedy sketch of value. This week special effort was made to pitch the comedy in a broad and rather rough vein to appeal to Gotham audiences, but the skit has matter and the players have ability worthy of a much more artistic performance than they gave this week.

Jacobs' dogs are a well behaved trio of fox terriers, whose tricks are novel and entertaining. A somersault by one of the animals ending in a standing position and a jump in a "handstand" by another, are the feature tricks of the act. The dogs deserve a better setting than the dingy trappings that Jacobs now carries.

Baker and Johnson opened the bill. The best part of the turn was the acrobatic dancing of the woman. The Zingari-trio of gypsy operatic singers scored with their operatic selections.

Mayme Remington has lost her smallest pick and now works with only four. There are no changes.

## AMPHION.

There is nothing in the offering here this week to indicate that the Amphion as a home for vaudeville is moribund. Hal Davis and Inez Macauley and company in "Pals" are featured. William F. Powell as Higgins, the stable boy, is the comedy hit of the sketch and Mr. Davis performs his part of the strenuous manual labor in the fight scene with the same vigor and enthusiasm as of old.

Zimmer, comedy juggler, opens the show. There is not a great deal of comedy in his single turn, nor is any needed. Zimmer's work is novel and entertaining.

Katie Rooney and company need a lot of revision. The company, which is to say Mr. Rooney, is an ungainly personage in his Buster Brown suit. A dinner coat would become him better. Also why not try out a medley of the late Pat Rooney's old time songs instead of the solo he is now using?

Lillian Shaw, comedienne, has caught the flavor of the big proportion of sidewalk Hebrew dialect comedians, even to the parodies.

Mallory Brothers, Brooks and Halliday make up a colored quartet of musicians. They have several good numbers. The bells in one of the selections completely drown the violin played by one of the women.

Smith and Campbell are 'way head of nearly all the "sidewalk conversationalists," as the program describes it. The talk is funny and bright at all times, and the combination of loud-voiced bully and deferential "mark" has the elements of good humor. They have lost much of the horseplay that used to mar their act.

The Four Bards looking clean and bright in blue tights won their usual reward of applause. Their feats almost entitle them to the program caption of "America's most wonderful acrobats." Their three high landstand is a really remarkable performance. The unpretentious but sensational work of all four sends the audience away talking of them.

Harry and Kate Jackson with their farcical sketch "His Day Off" were one of the laughing hits of the show. Both are clever and finished actors. The sketch is brimful of excellent comedy, but the early preparation and comedy holds back the development of the farcical plot.

Jennie Jacobs, who has built up an excellent business as an agent in London, is over here with some good things, and will remain until April 28.

Cheridah Simpson may finish out the season with Henry W. Savage's production of Woodland. He was after her last week for the role of Prince Eagle, which she created, but she was unable to take the part at such short notice, Mr. Proctor being unwilling to release her from her Albany engagement.

# SUMMER PARKS

## PARK ECONOMY

BY FRANK MELVILLE.

In any trade the importance of cutting down expenses is evident, but in no business is money handled more extravagantly than in the amusement line, and the operation of the summer park is no exception to the general rule.

The volume of business done by a park is no less important than the curtailing of expenses, for in the end it is the profits and not the sales that constitute dividends. It is always wise to spend money judiciously to increase business, but it is useless to resort to foolish extravagance.

In promoting a park nothing is more discouraging to the stockholders than to find that a proposition that should have cost a certain amount of money when finished costs twenty-five or fifty per cent more, and yet such is often the case. A proposition should never cost more than the amount that is subscribed to build it. Many promoters in raising capital to construct a park use all the money that they have originally asked for and when the park is built there is a trailing debt on same. An emergency then arises—the question of raising capital to pay the excess cost. In some cases, bonds are floated to overcome this, or money borrowed, and by the time the park is paid for (even though it is a successful venture otherwise) the amusement buildings in the park have become worn and capital must be raised to build new devices. No matter what the proposition may be, no more construction should be done than there is money to pay for, and it is unfortunate in this connection that the average park constructor is carried away by enthusiasm and oversteps the bounds of common sense.

A corporation can live beyond its means as well as an individual, and the enthusiasm which is so common in theatrical enterprises is given full sway in regulating the running expenses of many summer parks.

After the running capacity of a plant has been demonstrated, the expense of operating same should be fixed in accordance. The expense of the summer theatre should be regulated by its seating capacity. The prices charged for admission to most summer theatres are low, and there must be a limit placed on the price of attractions in order to make the theatre pay. In the average community a theatre is a good paying proposition if it is handled along business lines. Where an admission is charged to the park itself, the matter of free attractions, such as circus acts and bands, must also depend on the earning capacity of the park. In this class of parks the usual custom is to charge the cost of outdoor attractions against the gate receipts.

Probably more difference exists among park managers on the advisability of playing the larger bands than on any other point. The writer believes in playing band attractions at certain times and under certain conditions, but playing the larger bands week after week throughout the entire summer season is not practicable. The statistics of the last summer season showed that the parks depending more on vaudeville and circus attractions paid larger and more legitimate dividends than those that depended on expensive bands. There is a certain element that appreciates band concerts,

but as a drawing power to a park legitimate amusements of another nature are the best. A band attraction as an occasional Sunday night feature, or occasionally for a week in New York or other large cities, draws a certain amount of patronage. Many theatres in New York devoted to vaudeville all the year round show conclusively that the drawing power of vaudeville is continually on the increase. This same rule applies to any city of size in the United States. Many park managers will pay from \$2,000 to \$4,000 weekly to a big band. Half of this amount or less spent for a free open air circus would draw twice the patronage.

In the matter of electric lights a great deal of money is wasted in the lighting of parks, a vast number of lights being where they do not show to the best advantage, and in the modern park the lighting bill is a serious problem. It is unnecessary to use a 16 c. p. light in all cases. On the exterior of many buildings where effect is more wanted than actual light, 4 and 8 c. p. globes will answer the same purpose. Watching the lighting matter carefully will result in saving considerable money for the park during the season. A certain number of the lights can be shut off in buildings where they are not in use. The wiring could be so done that on rainy nights or off days half of the lights may be turned alternately off on each building.

When the season is over and the directors meet, cash dividends would take the place of apologies and excuses if only economy were practiced during the time the parks were open.

Park economy is not only the road to wealth, but the turning point from disaster and failure.

Professor George L. Pierce of Norfolk, Va., will manage Gloss Park at Baltimore this season.

Imre Kiralfy will have a spectacular production called "Venice" at Dreamland this summer.

Smith Hall, a veteran newspaper man and agent, will begin his second season as press agent of Wonderland, Minneapolis, May 1.

Thomas G. Ryan of Williard Grove Park will place a \$40,000 "Densel" merry-go-round in the Brighton Beach Park of William A. Brady.

T. M. Harton, of the company bearing his name, which manufactures the Figure Eight park feature in Pittsburg, will be in New York next week.

Brighton Beach will have a crystal maze under the management of Vic Leavitt, who will also place a similar device in Wonderland at Revere Beach, near Boston.

Joseph Shea has taken an office in the headquarters of Hurtig & Seamon, in Forty-second street. He is doing some booking for the Jake Wells Southern circuit.

The Twin City Rapid Transit Company is preparing to carry all the holiday seekers from both St. Paul and Minneapolis to their new park on Big Island, Lake Minnetonka.

Clinton Nilson and James D. Flynn, formerly in charge of office affairs in the Weber & Rush concern, have entered into partnership as general agents with offices in the Knickerbocker Theatre Building.

Harry Eschman, who has the pavilion and bathing concession at Lake Harriet, Minn., will return from an extended trip through the South this week. He expects to open his third season early in May.

The outside privileges at Coney Island are going at much higher figures this year than ever before. Many of the smaller stands that sold last year at from \$150 to \$300 are now bringing \$500 and better.

Lake Erie, the park operated by the Northern Texas Traction Co. at Handley, will be opened about May 1. Captain W. M. Rea has been appointed manager and contracts have been let for a Figure Eight and Shoot the Chutes.

Earl C. May, press agent at the Orpheum Theatre, Minneapolis, for the past two seasons, will again be business manager of the Lake Harriet band concert for the coming season, which opens June 24. This is his second season at Lake Harriet.

Frank Melville of the Knickerbocker Theatre Building has closed contracts whereby he will have for the coming season all the parks he controlled last summer. Arrangements were made this week for the last two over the long distance telephone.

Melville & Shultzeiser, the extensive park promoters, have secured a location about midway between Newark and Elizabeth, N. J., and will have in readiness for opening next season a Fairyland. It will be the most pretentious summer park in the near vicinity of New York.

The White City at North Fort Worth, Texas, operated by the Fort Worth and Rosen Heights Street Railway Co., will start on San Jacinto Day, April 21, but it will not be entirely completed by that time. They announce a theatre, dancing pavilion, roller skating rink, Ferris wheel, miniature railway, glass weavers, etc.

The pavilion at Arlington Heights, Fort Worth, Texas, is nearing completion and will include a theatre, dancing pavilion and restaurant. It is continually rumored that the Interstate Amusement Co., who operate the Majestic circuit of vaudeville theatres, are in a deal for the leasing of this resort to form a link in a summer park vaudeville circuit.

L. W. Buckley of the Thearle-Buckley Agency is promoter of Dixie Land Park, Jacksonville, Fla. One hundred and fifty thousand dollars is being spent for improvements. The theatre will have a seating capacity of 1,400, playing only high class vaudeville. In addition to this, the park will have a free open air circus. Mr. Buckley is negotiating with Frank Melville to furnish the attractions.

Vinewood Park, the summer amusement resort at Topeka, Kansas, which is under the management of the Topeka Street

Railway Company, is undergoing extensive improvements, and will be opened to the public May 6.

New features have been added, the theatre has been improved, the Figure Eight has been remodeled, a new track has been laid down and a miniature railroad and electric swing have been added.

Avon Park (Jos. W. Wess, manager) at Youngstown, O., will open May 27 with a number of new attractions. The park covers 138 acres of land. The buildings have been repainted. The new covered theatre will soon be completed and a new twelve foot fence now surrounds the half mile race track. Nearly 8,000 lights will illuminate the park this season. Ten new automobiles have been purchased to run between Niles, Warren, Youngstown and the park.

The L. A. Thompson Company will have in operation two new places at Coney Island this summer. One will be called "Pike's Peak," a scenic railway, which is to cost \$70,000. Its highest point is 60 feet above the ground. The cars will run on rails on the higher grades, descending into a sluiceway lower down, the latter end of the trip being called "The Cascades." The same concern has rebuilt "The Coal Mine" into a scenic railway two miles long.

Fred McClellan, who was the general manager of Luna Park last summer, will in all probability not be in his old position this season. He has been taken into partnership with Austin & Bradwell, who operate several amusement places on Surf avenue and the Bowery, Coney Island. His successor has not yet been selected, and all Coney is guessing. Austin Bradwell and McClellan will operate a new attraction to be called "The Deluge" as well as a toboggan.

The White City in Chicago and the similarly named place in Cleveland are both undergoing extensive alterations upon plans for new features. The Chicago park, originally costing \$820,000, is to have a new electrical show, "The Chicago Fire," much in the manner that the Johnstown Flood, has been illustrated throughout the country. The improvements in the Cleveland resort include a roller skating rink. Both places will open the first Saturday in May.

B. Wilson of Rochester, N. Y., who has been connected with the Glen Haven Park in that city, has been appointed general amusement manager for the New York Central Railroad. Mr. Wilson will have charge of all parks over the lines of the Central and its branches. The railroad is buying all trolleys located along its route, and will go into summer amusements on a large scale. Frank Melville, the amusement park director, will have charge of the bookings for all resorts.

Nora Bayes, who has been studying in Paris, leaves for America to play San Francisco, Los Angeles and Chicago dates. After six weeks' work she goes back to London to begin rehearsal with George Edwardes' production at the Gayety.

## GOOD-BYE.

Philadelphia, April 2.

This week marked the final appearance of the Crane Brothers on the vaudeville stage, and if their present plans are carried out they will never be seen as public entertainers again. The decision to quit was made after twenty years of almost continual work and success on the variety stage. The Crane Brothers were original in their style, clever in their presentation and worked with a singular conception of their line of comedy, which placed them alone in their class. Until about six years ago the two brothers appeared in a rural comedy sketch, and as a closing number one danced and tore designs in paper, while the other drew crayon pictures. When they produced the "Muldoon Minstrels," Harry McDonald was taken in and the trio was called Crane Brothers and Belmont, being afterward changed to Crane Brothers. About a month ago McDonald was replaced by John Daugherty. Their withdrawal is caused by the failing health of one of the brothers, and they will retire to live in comfortable circumstances at Oyster Bay, L. I., where they have a large farm, on which they intend to increase their business of raising various kinds of fowl. Their closing here was not without its emotional side, and the Cranes took leave with the best wishes from all. The costumes, which were a feature of their act, are to be hung in the old barn at home, and more than one friend here received something for remembrance.

## NEW REVUE AT THE COLISEUM.

London, March 29

The new revue to be produced at the Coliseum on April 14 by Victor de Cottens is expected to work a revolution in the London show business.

Mr. de Cottens has been the author of similar productions at the Folies Bergere in Paris, where they proved an enormous success.

If greeted here likewise, it is expected that all the large vaudeville theatres will go in for this sort of entertainment, and it will probably interest the American variety managers.

The giant Machnow, who will show upon your Hammerstein's roof this summer, has been a big drawing card in town. You may be prepared to stand right up when this mammoth appears.

The Empire will have a revue at Easter and the Alhambra a new ballet in May. In the latter will appear Mlle. Bordin, the prettiest dancer of this London season.

Variety is the variety sensation over here. There is talk of an English paper to be started modeled after it.

## A VARIETY INVENTOR.

There will be a new airship floating over the aerial mart this summer if the present plans of C. W. Williams of Williams and Hawthorne do not go awry.

The team is now touring with Miller & Plohn's "Black Crook," and after closing in a week will enter vaudeville to while away the time until warm weather drives Mr. Williams, who is of an inventive turn of mind, to airship improving during vacation time.

Della Fox has been booked by George Homans through Jack Levy for a summer engagement over the Jake Wells' circuit of parks in the South.

## THE VAUDEVILLE AGENCY.

A TRAGIC COMIC OPERA

In

ONE ACT

Scene: Mr. Ferris' Booking Office.

Cast.

The Office Boy.....King of Vaudeville  
The Agent.....Assistant King  
The Manager.....Second Assistant  
The Peroxide.....A Typewriter  
The Artist.....A Necessary Evil

Chorus of Acrobats, Monologists, Sister Acts,  
Trained Dogs, Sketch Teams, etc.

## OPENING CHORUS:

Behold, in us artists meek,  
Who hope to go to work next week,  
For any salary you care to mention,  
We just dropped in a while to say,  
We're willing to do "three a day,"  
And to be very good is our intention.  
PEROXIDE TYPEWRITER:  
Oh, mercy! What an awful noise!

## OFFICE BOY:

Say, Cut it out! Be quiet, boys!  
This ain't no place to make a row.  
(The Artist kneels in a supplicating attitude.)  
Now, what do you want, anyhow?

## THE ARTIST:

Is Mr. Ferris in, I pray?  
He told me I should call to-day;  
And if he's in, please tell me, is he?

## THE OFFICE BOY:

He may be, but he's very busy.

## THE ARTIST:

But, sir, excuse me, he said call—  
PEROXIDE TYPEWRITER:  
My! Ain't that actor got a gall!

## THE OFFICE BOY:

Well, I should say so! Now, see here,  
Be on your way and disappear.  
Go home, young man, and read the news,  
Don't bother me, I want to snooze.  
(The Artist falls on the floor silently sobbing,  
while The Office Boy sweetly sleeps for two hours  
and a half. The Peroxide Typewriter scowls con-  
temptuously at the prostrate Artist, and the  
Chorus softly warbles the following lullaby.)

## CHORUS:

Sleep, gentle creature, go to sleep;  
Bad dreams disturb thee never.  
Slumber, your highness, slumber deep:  
Sleep on, oh, sleep forever.  
But should you waken, noble cuss,  
We supplicate your blessing;  
Oh, please, lay out a route for us  
And do not keep us guessing.

(At the finish of this touching ditty The Manager enters. He has been discussing past performances with The Agent. Consequently his mind is full of the dope sheet. He glances in amazement at the strange crowd that fills the office. The Artist sees The Manager and rises eagerly, his eyes filled with a vague hope. Just then The Office Boy awakens. The Manager accosts him respectfully.)

## THE MANAGER:

A motley crew! Tell me, your grace,  
Why these strange creatures fill the place?

## THE PEROXIDE TYPEWRITER:

They're only actors.

## THE MANAGER:

Is that so?

## THE OFFICE BOY:

Then scrubs you hadn't ought to know.

## THE MANAGER:

Well, then, perhaps, I'd better go.  
(Starts for door.)

## THE ARTIST:

(Laying his hand on The Manager's arm.)  
One moment, sir!

## THE MANAGER:

Who's this, I pray?

## THE PEROXIDE TYPEWRITER:

Well, ain't he got a nerve? The Jay!

## THE OFFICE BOY:

It's an artist.

## THE MANAGER:

What is that?

## THE OFFICE BOY:

See he's a comic acrobat.

## THE ARTIST:

And I'm a good one.

## THE MANAGER:

Briefly state your wishes.

## THE ARTIST:

Sir, I want a date.

## THE MANAGER:

See Mr. Ferris.

## THE ARTIST:

Sir, I've tried,  
But they won't let me go inside.

## THE PEROXIDE TYPEWRITER:

Some guys ain't never satisfied.

## THE OFFICE BOY:

Be silent, fellow!

## THE ARTIST:

No! My chance  
Is now! (to Manager) You see I sing and  
dance,  
And tumble for a finish so! (Turns flip-flop.)  
My act is sure to be a go.

THE MANAGER:  
O Lord! I wish the fellow'd stop!  
Won't some go and call a cop?  
(Enter Mr. Ferris, The Agent.)

## THE OFFICE BOY:

Here's Mr. Ferris. Now we'll see  
if it pays to get fresh with me.

## THE AGENT:

Why all this racket?

## THE OFFICE BOY:

This here bloke  
Says he must work because he's broke.  
THE PEROXIDE TYPEWRITER:  
As if that mattered! What a joke!

## THE ARTIST:

Your note said "call," and so I came.  
I want a job.

## THE PEROXIDE TYPEWRITER:

Ain't that a shame!

## THE AGENT:

Well, call to-morrow.

## THE ARTIST:

Oh, sir, please!  
I beg you on my bended knees!  
I'm awful anxious for a date—  
I really can't afford to wait.

## THE MANAGER:

Such impudence I never heard.

## THE OFFICE BOY:

The man's a fool!

## PEROXIDE TYPEWRITER:

Upon my word!

## THE AGENT (solluzzing):

"Twould be the end of discipline  
if freaks like this kept butting in.  
I have a tender heart, and I  
am very sorry he must die.  
He brought it on himself, and so,  
it's very plain, he'll have to go.  
The fellow has a stubborn head;  
I guess I'd better shoot him dead.  
(Draws a revolver and shoots The Artist in the  
nerve. The latter expires to slow music, singing  
his swoon song.)

## THE ARTIST:

My time has come,  
But I die game;  
His nob who shot me in the slats  
His duty did.  
And that's no kid;  
There's far too many acrobats.

## THE MANAGER:

My goodness! What an awful riot!

## THE AGENT:

He's through at last.

## THE PEROXIDE TYPEWRITER:

Thank Heavens! He's quiet!

## THE OFFICE BOY:

Now friends, just lend a hand. It's clear  
The dead one mustn't linger here.

## THE MANAGER:

Come, Mr. Ferris.

## THE AGENT:

Very well.  
THE PEROXIDE TYPEWRITER:  
Please, hurry up! I hate the smell  
of rotten actors.

## THE MANAGER:

This one's dead.

## THE PEROXIDE TYPEWRITER:

So much the worse—please go ahead.  
(Whereupon The Office Boy, The Agent and The  
Manager throw the body on a dust pile in a cor-  
ner and cover it over with contracts; after which  
they all go out to lunch. The Peroxide Type-  
writer remains alone with The Chorus. She pounds  
the keys of her machine wearily, while The Chorus  
chants a merry melody as the curtain falls.)

## THE CHORUS:

It served him right! It served him right!  
He got it in the appetite.  
We're glad he got it good.  
He didn't stand no show to fight.  
Such guys as him should be perille,  
But he was awful rude.  
Now, when we call, we only say:  
"Please take our open time to-day  
If you are in the mood.  
Give us our daily bread, we pray;  
But if you won't we'll go away  
For fear we might intrude."

O. T. FISKE,

of Fiske and McDonough.

## SEABROOKE ALONE?

Another whack at vaudeville will be taken by Thomas Q. Seabrooke commencing April 30 next, his engagement with "Mexicana" having ceased.

It has not been settled whether Jeanette Lowrie, his wife, will appear with her husband or go it alone, giving vaudeville two single turns, which may close in "one" if not before.

John Lancaster, principal clown for the Forepaugh-Sells circus, will report April 14 at Columbus, O.

William Courtleigh in "Under the Third Degree" is now being booked by Reich, Plunkett & Wesley.

## CORRESPONDENCE

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.)—Continued good business. Week of 2: McGraw Brothers, expert banjoists, fair; Allie Gilbert and her Summer Girls, only fair; Rice and Prevost, in "Bumpy Bumps," was the same, "always good" act; Margaret Wycherly (see under New Acts); Edna Luby with her imitations was good; Mr. S. Miller Kent, in "Just Dorothy," was good; Hines and Remington, comedians, very good; The Wonderful Dollar Troupe of Acrobats was excellent; closed with good motion pictures. MARTEL.

ALPENA, MICH.

BIJOU (Steele & Denison, mgrs.)—Week 26, best show of the season. Margaret Severance, character impersonator, best and neatest act of this season; Alfred Anderson, female impersonator, a big hit; Daly and Murphy, conversationalists, very good; Huegel Bros., acrobats, also good; Frank Walsh, poor; Florence Krimmer, illustrated songs (local), very good. Good business. NOTES.—Miss Margaret Severance will soon appear in a new dramatic sketch entitled "Seeking an American Heiress," written by herself, consisting of three parts, to be played by herself. GEO. J. OUILLETTE.

ATLANTA, GA.

STAR (J. R. Thompson, mgr.)—Week 2, Russell and Raymond, sketch artists, good; the Martine, Moore and Martine Trio, in characteristic dances, average; Lew Golden, Hebrew comedian, poor; Grace Frances, "The Diamond Girl," clever; Lindsay and Bell, in comedy skit, got many laughs; concluding with moving pictures and the comedy burlesque, "A Georgia Cracker." Attendance good.—AUDITORIUM (J. B. Anderson, mgr.)—Opened week 2 to big audience with Mrs. Kittle Baldwin in Spirit Manifestations and Cabinet Act, which were very good. Professor Kane, in "Up-to-Date Magic," a good performer, but his turn is too long drawn out, and needs condensing. Mullen's Canines show several new tricks. Louis Granat, whistler, average only. BRIX.

BALTIMORE, MD.

MONUMENTAL (Jos. Kernan, mgr.)—Week 2, T. E. Cready's Jolly Girls to fair houses. The entertainment opens with a comedy skit, "An Honest Politician," well received. The olio consists of Amy Hawthorne, a coster singer, who sings well; The Laffin Trio, acrobats, who have a novelty trempin act; Melville and Ashton, comedy singers, only fair; W. G. Le Clair and Geo. Hart, comedians, poor; Geo. T. Davis, in illustrated songs, clever. The performance closes with a playlet, "A Visit to Japan." GAYETY (W. L. Ballauf, mgr.)—Week 2, Harry Bryant's Extravaganza Company, to good business. The performance opens with burlesques on "Uncle Tom's Cabin" and other melodramas. Harry Bryant is very funny and is supported by a clever chorus. The vaudeville includes Barnaby, the clever juggler; one-act comedy entitled, "The House in Ballet Master," by Terry and Elmer, and their four show girls, big hit; The York Comedy Four, very funny and good singers; Geo. X. Wilson and Camille de Mouville, strong hit; Bust De Vero Trio, good; The Navajo Girls, in a clever musical novelty, with specialties. The entertainment closes with a playlet, "Stella's Reception." MARYLAND (F. C. Schamberger, mgr.)—Week 2 to big houses. The vaudeville consists of the Arlington Four, singers and dancers, fair; Trovello, ventriloquist, has a clever act; The Nichols Sisters, good singers; Barrows Lancaster Company present a playlet in one act called "Tactics," a big hit; Marcel's living statues were well received; Dan Quinlan and Keller Mack, funny. The entertainment closes with the Duffin-Reday Troupe, four clever acrobats. G. J. WOLFF.

BRIDGEPORT, CONN.

POL'S (E. B. Mitchell, mgr.)—Bill week 2, the Millman Trio, in a sensational wire act, is the hit of the bill; Gus Edwards' School Boys and Girls shows a lack of stage management in its present form; Chassino, very good; Roly's Dixie Serenaders, poor; Bantas Bros. and Vondell, fair; Rieff Bros., good; Spaulding, good; Electrophon, coming; 9. Frank D. Bryan and His Pease Congress. W. J. BYRNE.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.)—Excellent bill to very good business week of 2. Wilton Brothers, neat and clean comedy bar act, comedy good, tricks as good as the average; The Misses Delmore, a very entertaining act, made an exceptionally good impression; Shorty and Lillian De Witt, good; Milton and Dolly Nobles, in "Why Walker Reformed," scored their usual hit; Katie Barry, big hit; John Gilroy and the English Rosebuds, fairly good; Geo. W. Monroe, very well received; Rosell's Musical Horse, exceedingly good; the Kinetograph closed the bill with "Two Little Wafers" and "A Dream of a Rarebit Fiend," two of the best moving pictures seen here in some time. Bill week 9: The Kitties Band, Press Eldridge, Mr. and Mrs. Jimmy Barry, Cooper and Robinson, Leona and Dale, Bedouin Arabs and the Kinetograph.—GARDEN (Ed J. Carr, mgr.)—The World Beaters, with Jack O'Brien as the drawing card, played to big business week of 2. Burlesques fairly good, but very well staged. The olio: Jerome and Morrison, good; McFarland and McDonald, good laugh producers; Gohanna and Corey, very good act, greatly improved since their appearance here early in the season; Quigg, Mackay and Nickerson, good music, poor comedy; Nido and Spencer, good. Week of 9, Wine Woman and Song plays return engagement. This attraction was a big hit when seen here early in the season.—LAFAYETTE (Chas. M. Bagz, mgr.)—The Merry Makers offered a good show to good houses. In the burlesques M. J. Kelly scored a big hit. Grace Patton's song should be left out of the first part; she has a good appearance but

the voice, awful. The olio: Brown and Robinson, poor; Strouse and Young, good; Mile, Luba De Sarena, big hit; act is a copy of Cliffe Bernac's and drags considerable the opening twelve minutes; no showmanship used in arranging the act; Exposition Four, excellent; Sherman and Fuller, good. Week of 6, Williams' Ideas.—TEMPLE (Chas. W. McMahon, mgr.)—Bill for week of 6. Bud Farman, Trio, Marion and Dean, Joe Levitt, Agnes Falls, Fred Delaware, Wilson and Proctor, Dida and the Templograph; business fair.—LINN'S MUSEUM (Dr. H. J. Linn, mgr.)—The Rays were the hit of the bill week of 2. Bill week 9: May Nielsen, Leonard and Phillips, Frank Farron, Jessie Herford and Fingers. Business very good. CHIME.

**BURLINGTON, IOWA.**

GARRICK (Vic Hugo, mgr.)—Bill 2, including Yamato Danje, Japanese novelty artist, was very interesting. Vesta Montrose sang her illustrated song well. Sprague and Mack, in an Irish comedy act, were well received. Daily and O'Brien did some very clever character singing and dancing. Prof. Melits' Dog Circus was good. Edison's Biograph closed the performance. Next week: Harry Baker, Leyd and Trainer, Carrie Miller, Barry and Wolford, Vesta Montrose. D. Y. C.

**CHICAGO.**

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle)—Nick Long and Idalee Cotton offer for the first time here "Managerial Troubles," which serves to introduce these versatile artists in clever characterizations. The Allison troupe of acrobats were applauded for their athletic exhibition. Emmett Corrigan and company presented for the first time on any stage a new dramatic sketch, entitled "The College Half-Back," reviewed under New Acts. Watson, Hutchins and Edwards provoked much laughter in their sketch. "The Vaudeville Exchange." Le Roy Opera Trio presented a condensed singing version of "H. Trovatore," which made a hit. J. Frances Doyle and his dancing girls offered a singing and dancing specialty that pleased immensely. One of the hits on the bill was John Birch, who has a novel burlesque on melodrama, with an assortment of hats for support. Avery Strakosch, operatic singer, and Fred and Dare were the recipients of much applause. Others on the bill are Palmer and Johnson, singing and whistling comedians, a big hit; Downey & Willard, German dialect comedians; Fargo and Evans, Sisters Garrison and Chas. Banks.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle)—Simon-Gardner Company head the bill with "The New Coachman." The Proscopio Jugglers repeated their hit and Baron's dogs gave an entertaining performance. Lewis McCord and company in "The Night Before," which is a new version of "The Lost Hebebrand," scored a well deserved hit. Gus Williams recited his familiar stories and received the usual amount of applause. James F. McDonald told some good jokes and sang better. Louise Brehany offered a number of well selected ballads and Carrie Scott was convincing in her songs. Adair and Dahn gave a novelty wire act and Jack Irwin, with a budget of timely stories, extracted many laughs from the audience. The bill also includes Ralmond and Good, Art Adair, Walton and Roberts and Bernero Brothers.

HAYMARKET (W. W. Freeman, mgr. for Kohl & Castle)—James T. Powers moved over from the Majestic and gave the West Siders "Dreaming," which is entertaining. Snyder and Buckley proved themselves capable comedians and good musicians. Grand and Grand repeated "Bolele and the Diamond" and Eleanor Falk scored a hit with her pleasing singing and dancing. The Barowsky troupe gave their native dances and acrobatic feats. The Forest City Quartet have voices that blend admirably, and they made a real hit. Brown, Harrison and Brown pleased with a neat singing, dancing and instrumental specialty. Eleanor Barton received encores for her singing. Anderson and Reynolds pleased with a singing and dancing act. Others on the bill are Jimmie Lucas, monologist; Don and Mae Gordon, Constance Taylor, Barton and Mann and the Grundys.

INTERNATIONAL (W. S. Cleveland, mgr.)—Manager Cleveland has for this week Bud Snyder in a sensational bicycle somersault act. Shean and Warren, in "Queo Vans Upside Down," are the comedy rule of the bill. The satire created continuous laughter and scored a hit. Bonner, the talking horse, gave an interesting exhibition, and Dorothy Jardon sang a number of pleasing songs. Omar Singh, a Hindoo, gave an illusion called "The Lady in the Clouds," which was effective. Marshall and Lorraine, blackface comedians, and the Orton Sisters, singers and dancers, pleased. Carter De Haven and Flora Parker and Dolan and Lemarr are held over.

TROCADERO (I. M. Weintraub, mgr.)—The Casino Girls is the burlesque attraction. The company is seen in an amusing first part, "An Unwilling King," with a good cast of comedians and exceptionally well trained chorus.

ELSON'S (Sid. J. Elson, mgr.)—The stock company in "The Japanese Capital" and the "Isle of Dinky Doe." A good olio, the Texas Street Quartet, Claudius and Scarlet and Three Koplus.

NOTES.—Edgar Allen and company in "The Victor" are now playing a special engagement of eight weeks on the Orpheum circuit. They are also looked at the Kohl & Castle houses. Hennings, Lewis and Hennings close with their sketch, "Miked Links," in vaudeville opening on the Orpheum circuit, with Keith's theatre to follow. Barney Rosenthal is now associated with his brother Jake in the management of the Bijou Theatre, Dubuque, Iowa. Mme. Avery Strakosch, the operatic vocalist, will at the conclusion of her engagement at the Majestic this week retire from vaudeville. Dixon and Anger have finished their Western time on the Orpheum circuit and open at Hyde & Behnman's, Brooklyn. In two weeks, their first appearance East since August. Mattie Vickers is preparing a Dutch dialect monologue. The stringent law prohibiting the use of movable scenery in Class 4 theatres has been removed from the Trocadero, which was put under the ban two years ago. The burlesque house is now permitted to adequately show all the scenery carried by the

companies playing there. Henry Cohen, business manager of Fischer's Theatre, San Francisco, was in Chicago last week. He has secured several vaudeville theatres east of Denver for the Tony Lubelski circuit, which will have a string of new houses in the Middle West in conjunction with the Tony Lubelski and Rothschild-Loverich circuits of theatres in California, Colorado and Utah. Mr. Cohen stated that four new vaudeville theatres are now being erected in San Francisco, which will give the Golden Gate city fifteen houses devoted entirely to vaudeville. The new theatres in course of construction are the Mission, Oriental, Colonial and Bell. The latter is being built by Gottlieb & Marx, of the Columbia Theatre, that city. Edgar Bixley will at the conclusion of his engagement with the Orpheum road show, present two new comedy sketches at Proctor's, New York. He will have a company of five people and some special scenery for both pieces. Jesse L. Lasky, Edward Shayne, Arthur Fabish and Chas. Wilson, representing William Morris in the Western metropolises, are now comfortably quartered in their Dearborn street offices. The Western office will handle all the parks in the Middle West, formerly booked by Mr. Shayne. H. Edwards, cornet soloist of the Colonial Septet, received a telegram at the Haymarket Sunday night stating that his wife was killed in an elevator in Detroit, Mich. The Marco Twins have concluded their Western time and will play a week at the Imperial, Brooklyn, before joining the Fred Walton road show.

FRANK WIESBERG.

**CINCINNATI, OHIO.**

COLUMBIA (M. C. Anderson, mgr.)—The bill this week contains many novelties, and is of such diversity as to please. Buckner-Lester Trio, vocalists and cyclists, performed many wonderful tricks; Mirz von Wenzl, Tyrolean warbler, has an excellent voice and uses it to great advantage; Foy and Clarke, in "A Modern Jonah," have a very funny skit; Stella Lee has a dancing turn that is very neat and scored a hit. Arthur Dunn and Marie Glazier, in Dunn's old familiar sketch, "The Messenger Boy," went bigger than ever; Hal Merritt, in "The Poster Girl," is pleasing; Mills and Morris, the minstrel girls, made a big hit. Herbert's Performing Dogs closed the bill and were a decided novelty. Next week, Ye Colonial Septet, Jules and Ella Garrison, Sisters and Brothers Ford, Campbell and Johnson, Merlan's Dogs, Winona Winters, Edgar Bixley and Edwards, Davis and company, PEOPLES' (J. Fennessy, mgr.)—W. B. Watson's Burlesques in a musical extravaganza, "Miss Clover," which was very poorly done. The chorus was devoid of singing ability and were evidently selected on account of "size." The closing burlesque, "The Painful Venus," was the poorest that Mr. Watson has ever brought to Cincinnati. Watson is a comedian who gets applause by virtue of vulgar and suggestive jokes. The olio had one good turn, the Yamamoto Brothers, Japanese wire artists, who perform some wonderful feats on the slack wire. The balance of the olio was of so little importance that their names were placed in small type on the program. Next week, Miner's Americans—A minstrel performance was given at the Cincinnati Club, which was a decided novelty, the scenic accessories being a reproduction of a Japanese tea garden. The show was given under the direction of E. K. Bennett, as musical director, and H. C. Korb, stage manager. B. E. Rice was interlocutor and Herbert Shaffner, Dan A. Wolff and H. C. Korb handled the bones, with Haeatt Thorne, Arthur Spiegel and James J. Hill, banjoists. Murray Seasoned and M. Kellerman scored heavily with a number of new songs. Charles Abrams and John O'Donnell, in character impersonations, were well received. STANDARD (Charles B. Arnold, mgr.)—Rose Sedell's London Belles, W. S. Campbell, mgr. The burlesque, "Dazzling Nancey," was fair only. In the best were Rose Sedell, Vera Hartle, Eloise Adams, Doris May Owens, Katie McCall, William McCall, Jas. W. Mack, George L. Dorsey, Arthur Engel, George F. Pierce, James J. Doherty, W. S. Campbell, Miss Katie McCall, Jennie Lee, Rose Weston, Maud Dorsey, Tessie Weston, Millie McClellan, Hazel Sherbourne, Della Marlon, Amy Gordon, Mabel Worth, Helen Yeaman and Ruth Watson. The chorus was pretty and handsomely gowned. Miss Sedell was a number of stunning costumes, which were the handsomest seen at this theatre. In the olio the Weston Sisters did an excellent burlesque boxing act, while their singing and dancing caught the audience. Campbell and Mack, in a skit entitled "The Inspector," were very funny. Bijou Comedy Trio rendered some good melodious songs. In the olio, a physical culture act, performed some remarkable unusual movements. McCall Trio, singing, dancing and rope dancing turn, performed some clever steps, while their singing was all to be desired. Vera Harte was the hit of the show. She possesses a wonderful voice and was a real treat. Next week, the Bon Ton Burlesques. H. HESS.

**DETROIT, MICH.**

TEMPLE (J. H. Moore, mgr.)—Trained animals have again carried off the prize at the Temple Theatre, for the regular act on the bill this week proved to be Leon Morris' Indian circus stunt. The audience seemed pleased with the variety of animals, there being ponies, dogs, a baboon and a bear, and the comedy of the clown tickled. The whinny of the wrestling ponies and the colored clown made a hot finish. Callahan and Mack scored as usual with "The Old Nephew." Tye and Termon singing act was fair, and the Magley opened with a good aerial gymnastic act.—AVENTE (Frank Drew, mgr.)—The show given by the Kentucky Belles proved state here, as the material had been used many times and the laughs were therefore scarce. Some of the vaudeville features were good, the best being the Four Melvin Brothers in an excellent acrobatic specialty, and Gray and Graham, "The

Musical Bell Boy and the Military Maid," who kept the house in a roar. Houdricks and Prescott did some good dancing and the Century Comedy Four were fairly well received with their "close harmony."—CRYSTAL (J. J. Nash, mgr.)—Business began with the S. R. O. sign. Nalada, billed as "Nymph of the Sea and Queen of the Air," gave a pretty specialty that was easily the best of the bill. The rest of the bill was fair and included Stanley and Scanlon, musical comedians; Waldo Whipple, dancer; McCauley and Donovan, dancers; Elmore and Cottrell, singers and dancers, and Oliver Wilber, illustrated songs. L. C. L.

**DUBUQUE, IA.**

BIJOU (Jake Ibsenthal, mgr.)—Week 2, opened with good house. Kathryn Coffee, illustrated songs, big hit; Lenor and St. Clair, in a "Bunch of Nonsense," fair; Cresco and Connolly, poor; Vernon, ventriloquist, strong hit; Anna Franklyn, cornet, good; the Rosaires, tight and slack wire, only moderately successful. Next week, the Knox Bros., Eccentric Comedy Musicians, Sprague and Mack and the Otoro Family. F. L. FOSS.

**ERIE, PA.**

PARK (M. Reis, mgr.)—Week commencing 2. Dida was the headline, followed closely by Harry LaMarr. He has some silly talk, but made a hit. Short and Shartz have a clever musical turn in which the little fellow, as usual, does all the work; Inez McCusker in songs, Seymour and his dogs and Dracula, a contortionist, went well. Moving pictures ended the bill. Big houses.—NOTES.—The theatre will be closed next week. Dracula has a novel setting for his act. The house is dark when he appears amid thunder and lightning, made up as Mephisto. L. T. BERLINER.

**FALL RIVER, MASS.**

SAVOY (Geo. Albert Haley, res. mgr.)—Good bill this week, headed by Murphy and Nichols in "From Zaza to Uncle Tom." The act, although very laughable at times, is much overdrawn. Resnah and Miller are really clever. The Fitzgibbon-McCoy trio offer a very funny skit which catches every part of the house. Chas. Littlefield had a very tiresome turn. McNamee, clay modeler, pleased. The Zazelie, Vernon Trio in their pantomime act, "The Elphemant," closed the show, winning rounds of applause. Moving pictures showed good films. Coming: Paul Conchas.—BOSTON (Chas. Schlesinger, mgr.)—Another week burlesque, entitled "The Singing School," is holding fair sized audiences. Olio comprised of Lewis and Howard, the Dalsys, Elmo, May Lawrence. Special feature, The Lawson Bros.—NOTE.—Joseph Murdoch, of the Boston Amusement Company of Boston, has been appointed advertising agent for the house at Fall River. S. M. S.

**FORT WORTH, TEXAS.**

MAJESTIC (Charles R. Fisher, res. mgr.)—Week 26. Attendance on the wane due to the skating rink fever. Arthur Rigby, minstrel monologue, was pleasing; Count De Butz and brother, comedy cyclists, the headliners, were fine; Lizzie Wilson, German comedienne, was fair. W. H. Mack and Ida Elliott, sketch "The New Minister," were given several curtain calls; George D. Melville and Mammie Conway, in a juggling act, were only fair. Slinger's monkeys were well trained and amusing. Motion pictures. Next week, "The Hazardous Loop"; Ameta, mirror dancer; Pete Baker, McIntyre and Backus, Warren and Lakewood, motion pictures; Pure Food closed the show. Closed here 31 and was a great success. In addition to show free vaudeville was given and about 20,000 attended in the two weeks. Three skating rinks are now running here and the crowds are large at every session. The Summit Avenue Rink opened 24 with an attendance of 3,000. One negro rink is in operation also. TARRANT.

**GLOVERSVILLE, N. Y.**

FAMILY (Fred De Bondy, res. mgr.)—Week 2. Carleton, Knowles and Carleton and Lola d'Arco, see New Acts: Three Musketeers, fair fingers, extremely poor comedy; Carlisle's Talking Poodles, marvelous; Dan Healy, singer, "also ran;" motion pictures, excellent.

**THE AISLE SEAT FIEND.**

**GRAND RAPIDS, MICH.**

GRAND OPERA HOUSE (E. C. Barranglis, res. mgr.)—Week 1. The Empire show, under the management of Davis & Churchill, have some of the best acts seen at the house this season. The Musical Goodman, in a musical novelty act, carry off the honors. Cameron, Flaminian & Co. made a hit with a satire on theatrical life in a dressing room. Mlle. Dair does some good work in a tapize act. Madge, Hicks & Montgomery in a comedy sketch get the laughs; Powell, the Magician, mystified the audience. Clever Conkey, a juggling monologist, is fair. The Stunscope closes the bill. This house is breaking all records this week.—SMITH'S OPERA HOUSE (Mrs. W. B. Smith, prop. & mgr.)—Week 1. The Brigidier Barlesques opened to capacity lastness. Edmund Hayes was the hit of the show in "The Wise Guy." The Three Kulus and The Pretence are the features in the olio. Coming, "The Kentucky Belles."—VAUDEVILLE (A. J. Gillingham)—Moving pictures and illustrated songs. This house opened to big business March 31. NOTE.—Another "Vaudeville" will open here in a few weeks. Frank Rose, of Dayton, Ohio, is to be the proprietor. It will be known as the Ideal. C. H. HALLMAN.

**HARTFORD, CONN.**

POLE'S (Louise E. Kelly, mgr.)—Week April 2. Eddie Clark and his Six Whining Widows was one of the headliners. The act is very attractive. Rose Wentworth, with two assistants, has a pleasing equestrian act. Miss St. George, with her harp and songs, was recalled a number of times. Irene Lee, "The Girl in Trancers," sings her songs in pleasing manner. The Five Romanos, in Ras-

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**MADAME SLAPOFF.**

SKIL, no doubt the greatest singer that has ever appeared in vaudeville, wired that she met with instantaneous success at the Columbia Theatre, singing "Dreaming, Love, of You." The Madame, in making this selection, chose this song purely on its merits, as do all singers who make a feature of the Harle songs. This wonderful prima donna will be heard in Chicago next week at the Olympic Theatre. Singers in that locality, looking for a good song, should not fail to hear her. It is as good as paying a singing teacher five dollars for a half hour's lesson. THE ROYAL MUSICAL FIVE, five of the finest musicians in vaudeville, headed by Helen Myers, are making a special feature of "The Tale of a Troll." They are booked over the entire Keith circuit and the Keith patrons

have a treat in store for them when they hear this clever quintette sing and play this delicious melody. "BROWNIE" & "BROWNIE" in their bright sketch, "A Matrimonial Adv.," now playing the Castle houses in the West, are meeting with great success singing "Dreaming, Love, of You," and "Central, Give Me Back My Dime." They possess beautiful voices and know how to sing the songs. "WON'T YOU BE MY GIRLIE?" will lead all Summer songs in popularity. If you have not as yet received this song, don't fail to write for it. "THE BELLE OF THE BALL" slides are in great demand. The song will be a sure winner. Don't fail to get it at once, for I can't say, we wish to remind you again that we publish "MOTHER, MOTHER, MOTHER, PIN A ROSE ON ME"—extra verses on application.

slan duces with acrobatic features, pleased. Mazuz and Mazuz have a very funny act. The Quatre Basque singers gave special selections and the Biograph closed the show. WILLIAM H. RHODES.

**HOBOKEN, N. J.**

EMPIRE (A. M. Bruggemann, mgr.)—Bill week of 2, Brazil and Brazil, the eccentric kids, passable; Rossow Midgets, big hit; Dora Pelletier, comedienne, O. K.; Coin's dog pantomime, a hit; Goffrey and Henderson, presenting "A Daughter of the Gods," good; Fields and Wolley, big hit; Eight Vassar Girls, good; Kinetograph, Business big. Next week, Rose Stahl and company; Willard and Tucker, George H. Wood, Young and Brooks, Wills and Hansen, Warden and Gladden, Juggling Matthews, Cardovale Sisters and Kinetograph. JOHN J. BRENNAN.

**INDIANAPOLIS, IND.**

GRAND OPERA HOUSE (Shafter Ziegler, mgr.)—The Orpheum Road Show returned for its second engagement of the season week of April 2, and again pleased the local vaudeville goers. The show was made additionally attractive by the special feature act, Edwards, Davis and company, in the one-act drama, "The Unmaking." This little play is tragic in theme and is fairly well acted by Mr. Davis and his four associate players, although there is a tendency to rant. Even with its defects, "The Unmaking" is well worth while, and it stirred up considerable interest during the week. The old acts of the show were all well received, particularly the dainty work of Winona White, the amusing travesty given by Jules and Ella Garrison, the dog pantomime so delightfully presented by Merlan's dogs, the pretty musical act of the Colonial Septet and the splendid dancing of the Sisters and Brothers Ford. The Grand will have the Eight Allison, European acrobats, and Harry Corson Clarke, the comedian, as headline features week of April 9th. LOUIS WESLYN.

**JANESVILLE, WIS.**

WEST SIDE THEATRE (James Connors, res. mgr.)—Bill opening week March 20, headed by John L. Sullivan and company in monologue and boxing exhibitions. Big hit, turned people away every evening. Dan Roley, blackface, good; Stork Trio pleased; Trask and Murray, singing, poor, dancing, fair; Millie Brothers, acrobats, good; Le Compt, tire king, made good; Three Hylands gave good satisfaction; Zappa, musical act, good; Amer and Deacon, "The Rag Pickers," strong hit; George L. Hatch, illustrated songs, and motion pictures, completes the bill. The house under the new management is improved in many ways, and a good bill is assured for next week. TILDEN.

**KANSAS CITY, MO.**

ORPHEUM (Martha Beck, gen. mgr.)—Week 25, excellent business with Edwin Stevens, the comic opera star, as headliner. Mr. Stevens presents a little playlet entitled "A Night Out" which bristles with laughs. Mary Dupont and company present a sketch, "Left at the Post," which is funny. Les Auberts' Parisians do some wondrous dancing. Foster and Foster give an excellent musical performance at comedy sketch entitled "The Volunteer Pianist." Al Carleton, who bills himself as The Skinny Guy, is as a monologist. Mme. Emma's Pets is a very good dog show. Le Pages are novelty jumpers of merit. CENTURY (Joseph Barrett, mgr.)—Baron's Beauties did big business week 1. Olio includes Edna Davis, clown sionter and back dancer; Martha and Maximilian billed as "The World's Worst Wizards"; Glenroy Brothers in "The Students and the Tramp"; Eddie Armstrong and Bertha Bertrand, parodists; Zarrow Trio, boylists. Week 8, The High School Girls. MAJESTIC (Fred Waldman, mgr.)—Rice & Barrett Big Gully Company are

the attraction to good business week 1. The opening sketch is one of the cleverest produced at this theatre this season. Olio includes Bert Baker, the "typical dad"; Bertha A. Hollenbeck, ballad singer; Lemuels, Monahan and Nolan, minstrel trio; Goldsmith and Hoppe, musical artists; Renzetta and LaRue, acrobats. Week 8. Trocadero Burlesquers and the Great Brinn.—NATIONAL (Dr. A. L. Flanders, mgr.)—Good business week 1, with excellent bill.—YALE (Lloyd Brown, mgr.)—Business big, with capacity of house filled every performance, week 1. Following artists are the entertainers: Anne Leslie Williams, DuBell, the Walton, the Fishers. FAIRPLAY.

## LAWRENCE, MASS.

COLONIAL (H. Fred Lees, mgr.)—The feature of this week's bill, Paul Conchas, makes a great hit; LeRoy and Clayton, in the comedy, "Hogan of the Hansens," are a hilarious pair; Charlotte Guyer George, third appearance; Others, Burke and Dempsey, singing and talking; James Richmond Glenroy, LaMaize Brothers, acrobats; Smith and Two Johnsons, comedy. Week 9. Murphy and Nichols in "From Zora to Uncle Tom." Flitzgib, MonCoy Trio; Dorsch and Russell, novelty musical act; Latina, contortionist. A. R. C.

## LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.)—One of the best bills of the season week 2. S. R. O. business. Mansfield and Harvey, in their singing, talking and dancing, scored heavily; The Four Hills, acrobats, went like wild-fire; Carrie Winner, dancer, was a decided hit; Marion Dixon, fair; Elmer Metzger, Knochom, etc., round out an excellent program.—DOWLING (J. E. Dowling, res. mgr.)—Bill headed by the Butlers, hypnotists, to good business. NOTE.—The Sullivan-Considine Co. has secured the Coliseum at Terre Haute and opens with vaudeville 9th. REVILO.

## LONDON, ONT.

BENNETT'S (J. H. Alox, mgr.)—An all-round entertaining bill opened to well pleased audiences 2-7. Patricia, the headliner, presented a little Western sketch in an artistic manner. She is ably supported by Charles Hutchinson and Albert Parker. The Petching Brothers made an unqualified hit with their musical garden offering. Wenden and Gladish are entitled to the many encores they received. Baker and Meno pleased greatly with their eccentric acrobatic stunts. Elizabeth Miller sang the old songs acceptably, and Gordon Eldrid, the monologist, kept everybody in good humor. Lydell and Butlerworth have a fairly good "A and D" act. The male member should drop the corn dialect and talk "straight." The moving picture act is a novelty.—NOTES.—Bennett's will close some time in May and it is understood that ground will be broken soon after for the new theatre. J. A. Alox, Mr. Bennett's energetic manager, has received several offers from summer park promoters for the summer season. He has not accepted anything yet, but will likely take a position as manager of some Eastern amusement resort. FRITZ HOUSTON.

## LOS ANGELES, CAL.

ORPHEUM (Clarence Brown, res. mgr.)—Week 28. Marshall B. Wheeler, Thomas Keady, Lillian Burkhardt, Sullivan and Pasquelina, Watson and Morrissey, Piccolo Midgata, Mlle. Chester and her statue dog, Agnes Mahr and Orpheum pictures.—EMPIRE (Billy Banks, mgr.)—Frank Hayes, Dowhitt and Jones, Laura Banks, Rodig Bros. and Empire Stock Company in "The Arrival of Jefferies."—NOVELTY (H. Rothchild, mgr.)—Violette and Old Perez and King, William C. Ross, Fred Lancaster, Matthe Company and motion pictures.—FISCHER'S (E. A. Fischer, mgr.)—Harry James company in "A Warm Reception." In the olio, Musical Bentley, with his xylophone; Lillian Sutherland. M. B.

## LOUISVILLE, KY.

HOPKINS' (Wm. Reichmann, res. mgr.)—Only a fair show is offered this week, headed by Melville and Stetson. Lucy and Lucien stand out as the feature of the bill, and they fully deserve the honor. Billy Van, the minstrel, is just the "Same Old Billy." Musical Simpson has a very ordinary musical act upheld by the xylophone playing of the male member of the team. Hopsy-Bergere company present a sketch that is entirely too deep. Madame Romano, operatic singer, fair. Rawls and Von Kaufmann contributed a sketch. They replaced Stella Lee, who failed to appear. Kinodrome closes the show. Business fair. A. S.

## LYNN, MASS.

AUDITORIUM (Harry Katze, mgr.)—A fair bill for week of 2. Francis Owen, Minnie Hoffman and company scored with a fair act entitled, "The Benediction." McWaters and Tyson's "Vaudeville" took well; the Three Roses should pay more attention to their instrumental work and stop singing; Spissell Brothers and Mack were the hit of the show in their comedy acrobatic act; Joe Morris, Hebrew comedian, was poor; The Trans-Atlantic Four, fair; Carson Brothers, athletes, scored heavily. Bill for week of 9 advertised as the biggest one of the season. It includes Rice and Prevost, Three Cartmells, Lawrence and Harrington, Leo Carrillo, Theo. Julian, Holcombe, Curtis and Webb and Bristol's ponies. DAVE CHASE.

## MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, mgr.)—"Carmen." In tabloid and the capable hands of Valerie Bergere and company is the big feature of the week at this house. "Carmen" was a little heavy for the Sunday audiences, but went very big Monday and promises to be an unusually attractive feature. The Salvaggi are now reduced to six, but continue to do a fine dancing act. Richardson and June, in their Australian boomerang throwing act, make very good, as does Mildred Flora with her eccentric comedy and her wire walking. Bonnie Gaylor is made a victim of the

song man and gets away with the "Sis Hopkins" business, minus a much needed blue pencil. Rose and Ellis, barrel jumpers, have a good act, in which Rose nearly killed himself Sunday doing a back somersault from the rim into the barrel. Liart and Barton, in the show, "The Ties That Bind." There is a mistake somewhere. Business good, although warm weather is beginning to cut in.—NOTE.—The proprietors of a penny arcade on Nicollet avenue, the principal business street, switched to a Hale's tour last week and opened with a ballet on Saturday night directly across the street from a big clothing store. Proprietors of latter learned that the Hale tour was operating without a license and closed the place. Place still closed. CHAPIN.

## MONTREAL, CAN.

ROYAL (H. C. Egerton, mgr.)—Week 2 opened to good business with Sam Devere's Own Company. The comedy in "The Health Resort" and "The Minstrel" is well cared for. In the olio are Keene, the juggler; Andy Lewis and company, Chas. and Alice Shrodes, The Irving Trio. Sam Devere's absence was noticed by his many friends. Chorus sang well and both comedies were nicely staged. Song "Little Black Man," by Andy Lewis and chorus, was repeatedly encored. Next week, May Howard's Burlesque.—GYMNASSE (Jos. Bedard, mgr.)—Week 2 saw good opening by clever bill. Willson and Keaton, singers, dancers and cake walkers, made good hit; Glenn Gaudin, singer, is very popular; Rose Laurelle, ballade, good; Miss Joyce Fox, in character songs, received warm welcome; Miss Gravilla, "The Burlesque Girl," could not keep the encores; Miss Oria Valtare, French prima donna, pleased every one with her number. Show closed by Gervais Bros., in a comedy acrobat and aerial trapeze act, which went great.—SOHMER PARK (L. J. Lajole, mgr.)—Matinee and night 1st presented an excellent bill. Everything went big; Lavigne's Band concert opened strong; Al Burke, singer and dancer, was the hit of the bill. His novelty clog on roller skates won big for him. The 3 Poliers, ring and bar gymnasts, are fine and made big hit. The shoulder dislocating act, by Adolph, and the double from the bar, by Alphonse, were the feature. Al and Lind, club jugglers, have a good act and the audience made it pleasant for them. Wolf Bros., comedy and bounding bed acrobats, took well with their novelty act. Henri Cartel, local vocalist, in French songs, made big hit; pictures closed; attendance 5,000.

NOTES.—The Three Poliers, gymnasts, go West April 30 to parks and fair circuits. Alphonse and Lind go to the Howard, Boston park circuits following. Wolf Bros. are billed at Family Theatre, Fongkeepsie, L'Assault follows, Boston parks for indefinite period. Al. E. Reade, comedian and character singer, is back from a successful tour through the eastern provinces, with the London Bioscope Company. He resumes his old position as amusement manager for the Riverside Park Association, Montreal, May 1. AL M. PRENTISS.

## MT. VERNON, N. Y.

NEW ORPHEUM (George A. Newell, mgr.)—Bill week of 2 included Mr. and Mrs. Howard Trusdell and company, in a clever one-act comedy, "Aunt Louise's Advice"; Will Dockray, blackface comedian, who pleased greatly, and Ethel Robinson, whose songs went big. The marvellous Merrill did some fine bicycle work, and the Mysterious Jupiters have a good act. Others on bill, Talbot and Rogers, singing comedians; the Two Fantas and the Kinetograph Brothers good. PETER.

## NEWARK, N. J.

PROCTOR'S (R. C. Stewart, res. mgr.)—Week 2. This could be dubbed headline week at this house, as a number of the entertainers have been billed as such on different occasions. Fred Walton produced "Cissie's Dream." The act went strong and made a hit with the children. Edwin Keough and company, in a "Bit of Blarney," made good. Melville Ellis, of musical comedy fame, was kept busy answering encores. George W. Day had them laughing. Others on the bill were Brown and Navarro, colored singers and dancers, good; Arneson, equilibrium, very good; Clarice Vance, always good, and the Six Glaserettes. JOE O'BRYAN.

## NEW BEDFORD, MASS.

LIATHAWAY'S (T. B. Baylies, mgr.)—Brindamour has created a furore by his escapes from trunks, handcuffs and cells, and the house is packed at each performance. Ed F. Reynard, the ventriloquist, with an elaborately staged act, is also drawing well. The Carter and Waters company in "The Wise Mr. Conn" have a humorous-smashing finale to their sketch which scores a screaming hit. Garvin and Platt have been coming here for years, but their voices appear to stay with them; so does their sketch, "A Stolen Kid." The Brothers Elgona do roughhouse acrobatics. Majestic Trio, colored team, fair singers and dancers. Daly and Devere in a farce comedy open the show not very impressively. New pictures. KNOT.

## NEW HAVEN, CONN.

POL'S (J. H. Docking, res. mgr.)—Week 2. Frank D. Bryan and his American Girls, most spectacular feature here this season; Jewell's Mandlins, a revelation in stage craft; Golden Gate Quintet made a hit; Gelger and Walters, Milt G. Wood, although but a single turn, gave the feature act a hustle in the way of getting applause; Dean Edsall and Arthur Forbes, in "Dad's Boy"; Herminia's dog and cat troupe and Electrophon. Big houses. Coming: Spook Minstrels, week April 9. W. J. F.

## NORFOLK, VA.

ACME (Whitcomb & Manzie, props.)—Week 2. Blue Ribbon Girls' burlesque, headed by Oscar Broder and Bobe Laurie. In the olio: Mamie West, Marie Bell, Alice Luman, Helen Hall, Laurie and Frankfort, Helen Lambert, Helen Lovitt, Beatrice Clay, Moore and White, Kelly

Sisters, Emma Wallace, Hogan and Lambert, and the Acmeograph; business good.—BIJOU (Chas. West, mgr.)—Geo. Carroll's Monte Carlo Girls opened to capacity business; Mary Van Leer, illustrated songs, fair; Edith Johnson, dancer, good; Ada Moore, roller skate dancer; May Kelly and her statue dog, good; Carrie La Mont, singer and cartoonist, clever with her hands, and Heath Bros., comedy, aerial bars; pictures; fair business.—AUDITORIUM (Jas. Barton, prop.)—James Barton's Own Burlesquers, to good business. The performance opens with the farce comedy, "Hilarity," which was very humorous and well received. The olio consists of Cleodora and Howard, aerialists; Prof. McAnoy's dog, pony and monkey circus, and the usual stock company; pictures; business good.—MANHATTAN (Crimmian Bros, props.)—John J. Madden's burlesque, "On the Pike of the Jamestown Exposition," scored an emphatic hit. "Everybody Works But Father," in moving pictures, took well; fair business.—NOTES.—"Kid" Hogan, bag puncher, and Heien Lambert were married here April 2, and were the recipients of many handsome and valuable presents. WM. P. HOPE.

## PAWTUCKET, R. I.

NEW PAWTUCKET—Week of April 2 a good bill and unusual houses for Lent. The bill opens with Patchen and Clifton, acrobatic and singing act. Miss Clifton singing in good voice, as a costumer; Dan Malumby caught the house; Archer and Carlin in a comedy skit, were clever; Marian Martelle was refined and took well; King and Hiasop, in their new sketch, was full of comedy and pleased the audience; La Belle Leonora, in illustrated songs, took well; Chas. E. Webster's Motor Pictures were good; the whole concluding with a comedy farce. NICK.

## PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.)—With the exception of one or two novelties there was nothing of unusual merit on the bill here this week. A new sketch called "In Alaska," written by E. L. Snader, an actor at present engaged in stock in Boston, was presented for the first time here by Mr. and Mrs. Henry Esmonde, and it met with success, being a pretty romance of the far West and fairly well presented. J. G. Staff, as "Bill," one of the partners, was the weak spot. There were two more sketches on the original bill, but one of them finished out the week. This was "A Timely Awakening," given by Carleton Macy and Madge Edna Hall, which was not new here. The pair acted cleverly and won applause. Browning, Welp and company appeared at two performances in "The Widow Wise," by Charles Horwitz. Illness of one of the women was given as the excuse for their being out of the bill after Monday, and their absence failed to lessen the attractiveness of the program, while it gave Tanner and Gilbert an opportunity to work out the week in their rural comedy specialty, which was, at least, some improvement. Louise Montrose and her Auto Girls furnished further proof that this sort of entertainment has long since been overdone. Riccoboni's trained horses performed a number of clever tricks, some of them new and the act made a strong impression upon its first appearance in this city. Sailor and Barabarte offered a singing act, which pleased. The Fadette Orchestra renewed its success and went well in its second week with a change of program. The Crane Brothers, with John Daugherty in the trio in place of Harry McDonald, made their final appearance, a season of which it made in the new comedy of this issue. They scored as usual in their "Mudtown Minstrel" act. Blockson and Burns repeated their arrival of stuff and were as funny as usual. Harry Atkinson, the Australian musical mimic, made one of the big hits of the bill. He has a novel act which is as entertaining as it is remarkable. Cicci and Nelson, Somers and Lay and Cherry and Bates were the others on the bill.

GRAND OPERA HOUSE (G. A. Wegefath, mgr.)—Thompson & Dundy's Hippodrome, presenting "A Yankee Circus on Mars," opened an engagement here on Tuesday night, being unable to get the mammoth production on in time for a Monday opening. Handicapped by limited space, which robbed the entertainment of some of its brilliancy, crowded houses enjoyed every performance. Colonel Bordevery, the sharpshooter; Cottrell-Powells, equestrians; Mlle. Marquis, ponies; Sisters O'Mears in their wire act; Barlow's elephants; Woodward's seals; Calcedo, on the bounding wire; Gaudschmidt, acrobats, and numerous other acts were given and all scored their share in the one big triumph.

CASINO (Koenig, Elias & Lederer, mgrs.)—Phil Sheridan's City Sports, presenting "All in a Night" and "A Picnic in the Woods," was the week's attraction and played to fair business. Numerous specialties and singing numbers featured the burlesque portion of the bill, and Deely and Austin, Winchester's bears and monkeys, Miss Stanley and others appeared in the olio. The management has adopted the "amateur night" policy, and hold the shows Thursday night. They have been very successful.

TROCADERO (Fred Willson, mgr.)—The Broadway Girls made their initial appearance here, and despite the warm weather, and other attractions the show played to capacity business all week. Mildred Stoller and Johnny Weber are the principals in the burlesque, "Glistening Sylvia," which is given in two acts and is replete with music and specialties. Phillips Sisters, Jack Marshall, Pas-Ma-La Trio, John Weber and company, Melrose Troupe and Patterson and Kennette make up an olio which ranks higher than the usual fare. BIJOU (G. Dawson, mgr.)—The Washington Society Girls are making their second bid for favor with the same bill as they gave earlier in the season at the Trocadero. The management is still offering spring bonnets to attract women patronage, and the idea works well.

ENGLISH (J. G. Jermon, mgr.)—The Rose Hill English Folly Company furnished the entertainment here, with George Rice, Blanche Newcombe, Lane Sisters, John F. Cain and others, who appeared in the same bill at the Casino. Business was fair.

BON TON (Lilly Tyson, mgr.)—John and Mae Burke, Martini and Tyler, Kinnora and others make up the bill this week, fair business rewarding their efforts. KINKS.

## Cobb's Corner

April 7, 1906.

No. 6. A Weekly Word With WILL the Wordwright.

## SOME GOOD IDEAS FOR

## SOME GOOD ACTS FOR

## SOME GOOD PEOPLE

Who Will Pay Good Money and

Speak First

## WILL D. COBB

## WORDWRIGHT

48 West 29th St., care of F. A. Mills

## PITTSBURGH, PA.

GRAND (Harry Davis, mgr.)—This week's bill has many features new to Pittsburgh. Among these the clever burlesque of the regulation "condensed vaudeville" drama by William Gould and Valeska Suratt made the real hit. Rose Cogblan, assisted by Lynn Pratt in "The Ace of Trumps," showed much of the dramatic fire which won her prominence in the days of the Wallack Stock Company. The Pekin Zouaves, in drills and marches, gave a splendid military act. The Five Columbians have an entertaining diversion in "A Bit of Dresden China," which is beautifully staged and costumed. The tiny six-year-old Marilyn was a most graceful premier danseuse. Sam Collins has a clever monologue and won the audience with his Scotch impersonation. Julia Kingsley and Nelson Lewis in an amusing sketch, "After the Honeymoon," proved to be excellent entertainers. The Musical Avollos are very good and the four players rural musicians. The Mosher-Houghton Trio of daring bicyclists are favorites here. Carter and Blueford have a singing and dancing specialty with handsome scenic effects. Fanny Faron in songs and dances; Klein and Klein, European pianists and dancers; Musical Huhn offered a combination of music and monologue and the pictures rounded out an entertaining bill. Crowded houses.—GAYETY (Jas. E. Orr, mgr.)—Patrons of this house enjoyed Weber & Rush's Bon Ton Burlesquers in a humorous representation of a party of Americans touring Spain, wherein they enjoyed all the pastimes peculiar to the gar and music-loving natives of that country. There are many pretty girls and graceful dancers. The closing burlesque, "Miss Bell's Ladies' Seminary," a rollicking mixture of comedians and up-to-date college girls. There are fencing girls and other clever features of college life. The olio included Berg's Merry Girls, in a three part, in excellent acrobatic novelty; The Five Vernons gave a good musical act; Tonia Hanlon in up-to-date songs; Laredo and Blake, the comedy acrobats; Harry Keeler and Joe K. Watson in a novel Hebrew act, and Chris Whelan and Minnie Scaries in "Non-sense." The whole bill is good and the enthusiastic approval of yesterday's big houses justified.—ACADEMY (Harry W. Williams, Jr., mgr.)—The Patterson Amusement Company presents "The Dreamland Burlesquers" under the management of Frank Calder. This is a new organization, but won immediate favor with the large audiences yesterday. "At the Circus" is the title of the opening burlesque. The closing piece is an aerial musical farce, "Through the Clouds," quite as good as the first. The six Empire Girls of London were a trifle over the heads of the audience. Their act would be more in place in a regular vaudeville house, where its distinctness and refinement would be better appreciated. Marie Stuart Dodd, violinist, did excellent work; "Jolly Zeb" and Ed. Johnson were much liked in the "Straight Man and the Komikl Kus"; Palfrey and Barton did sensational acrobatic bicycling. Ed. Lester and George Quinn contributed clever songs and dancing; Louis La Clede, Jeannette Buckley and Clara Raymond were prime favorites, while Louis Pritzow with his character songs and yodling made a pronounced hit. MME. PITT.

## POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.)—Week 2 opened to S. R. O. with good bill. The headliners, Wood Bros., comedy acrobats, did not appear Monday night on account of being held up by the Canadian customs officials. They appeared at Tuesday matinee and made big hit. The Dimples Quintet (colored) is the best act in this line that has ever appeared at the Family. Goforth and Doyle, musical act, fine. W. W. O'Brien, monologist, a continuous laugh. Wood and Green, madrigal. Ben O'Mar, the human top, an artist in his line. Grace Lyons, fair. Motion pictures excellent. W. C. MARTEM.

## PUEBLO, COL.

EARL (G. M. Morris, mgr.)—Week of 29, good business; week of 2: John Zanobuskis, musical novelties; St. Leon and Cautchuck, burlesque; Flemen and Miller, comedians and singers, good; Paul La Drew, comedian; Busch Family, comedy acrobats, good; Oscar Walsh, and others. E. D. SCOTT.

## RACINE, WIS.

BIJOU (Wm. C. Tiede, local mgr.)—Bill for week 2 was as follows: Bergen Bros., comedy acrobats, very good; Sherry, blackface comedian,

good; Manziotta, musical, pleased; Bergin Sisters, singer and dancers, very clever; Harry Oaks, comedy monologue, good; Thompson Sisters, singers and dancers, well liked; Edw. Moon, in "The Half-Way House," dancing on roller skates, very good act; closing with pictures. Bill and business all week was very good.

WM. J. McILRATH.

#### READING, PA.

ORPHEUM (Frank D. Hill, mgr.)—Bill week April 2 is topped by Victor's Royal Venetian Band, which brings the audience to its feet at the finish of the act with "America." Grand Opera Trio, in the prison scene from "Faust," scored a hit. Mr. and Mrs. Perkins D. Fisher, in "The Half-Way House," were very well received. Neff and Miller, in a blackface act, caused much laughter. Walters and Prouty made good, although Mr. Prouty was handicapped by a bad cold. Madrox and Melvin were fair. Blanche Sloan, on the flying rings, pleased. The Kinetograph closed. Next week, Roscoe Midgels, Miss Norton and Paul Nicholson, Mr. and Mrs. J. J. Hill, Ziska and King, Charlie Roscoe, Shean and Dorr, Kurtis and Bussie, Kinetograph. MACK.

#### SALT LAKE CITY, UTAH.

ORPHEUM (Jules F. Bistes, res. mgr.)—Week 26, a very fine bill was presented, consisting of Barr and Evans, in comedy, which was good; Rosaire and Doretto, in tumbling, a good turn deserving another; Artie Hall, the genuine Georgia girl; the Three Seldoms, in stutney poses, were extremely clever; Wm. Davis and company; Lavine and Walton, and the Kinetograph. Good sized audiences all week.—LYRIC (Wm. Guiney, mgr.)—Week 24, Williams and Burns, Imperial burlesquers, in "An Eye Opener," and ollo, Lew Palmer, in mimicry, was fair; Pauline Moran, with her bungalo babies, pleased; Crawford and Manning, in comedy eccentricities, were fair; Wm. J. Evans, in song, was good; and the Clipper Comedy Four was the best part of the olio. On Thursday, 25, and Friday, 26, fighting on fly line and Kid Tex boxed four rounds and drew packed houses. Business good all week.—BON TON (J. H. Young, mgr.)—Week 26, Amon Davis, in blackface monologue, was easily the headline of this week; Mack and Tate were retained another week, as they are good cards; Kohls, the juggler, was better than the average; Gus and Marion were fair; Harris and Harris, in song, were good, and the Kinetograph was as popular as ever. Good business all week, with S. R. O. sign part of time.

JAY E. JOHNSON.

#### SAN BERNARDINO, CAL.

BROADWAY (Fred Bellein, mgr.)—Edward Young, Pearl Grayson, Roman, Fitch and company, Leona, Deets and Don, C. B. Grant, Vera Hill and pictures. M. B.

#### SAN FRANCISCO, CAL.

ORPHEUM (John Morrissey, res. mgr.)—Week March 26, Bert Coote and company, Colby Family, Tony Wilson and Heloise, Auroras Sisters, Sandois Burlesque Circus, A. Y. Grant, World's Comedy Four Abdul Kader, and motion pictures.—CHUTE (Ed Levy, mgr.)—Emmons, Emerson and Emmonds, Emily Nire, Lopez and Lopez, Nellie Montgomery and moving pictures.—EMPIRE (Wm. Weston, mgr.)—Williams and Thompson, Mr. and Mrs. Gottlieb, Woods and Ralton, The Savages, Miss Gladys Carlyle and pictures.—LYCEUM (Hert Donnellan, mgr.)—Johnson and Cooke, Halden, Senneion, Adams and Rodgers, Homer Long and Lyceum Stock company, in "Damon and Pythias."—NOVELTY (Sam Lovelock, mgr.)—Devine and Kelley, W. J. Robertson, Great Ouzos, Genevieve Victoria, Marew and Franks, and pictures.—MISSION (J. Fried, mgr.)—Nesnat, Baby Hawkins, Patsy Doyle, McCloud and Melville, Rothwell, Brownie's Show Girls and pictures.—BALDWIN (W. Z. Tiffany, mgr.)—Musical Millers, Chas. Mack, Sibrene, Leslie Downey, Leslie and Berry and motion pictures. B. D. C.

#### SCHENECTADY, N. Y.

MOHAWK (Jos. Welser, res. mgr.)—Good business. Week of 2, "The Four Seasons," musical novelty, was well received. Carlisle and Baker, colored aristocrats, good; Mrs. Allison, in "Minnie from Minnesota," were fair; Italian Trio, operatic novelty, not up to the standard; Rlo Bros., athletic entertainers, were very good; Pierce and Opp, German comedians, only fair; Pat Rooney and Marion Bent in eccentric dances made a fair impression. Closed with motion pictures. MARTEL.

#### SEATTLE, WASH.

SEATTLE (John Cort, mgr.)—The Empire Comedy company opened March 25 to fair business and the show made a hit, consequently they had the S. R. O. sign out at night. They certainly display good judgment in not using the word burlesque or extravaganza. It is simply as they call it, a comedy company, and one of the best shows that the Seattle Theatre has had this season. Their two-act comedy, called "Casey and the Green Sod Club," is deserving of a better booking than the burlesque. Rodgers and Miller, one of the best character comedians of the old droll Irishman type that has been out this way for a long while. They also have a cracker-jack good olio, including the Four Musketeers, the Esquimalt Ballet, John A. West, Musical Brownie, Imhof, Cowen and Corinne, Bessie Taylor, the De Van Bros. with a dog that does all the same stunts that a third man would do. If all the shows were like this business would be immense. Next week, Cherry Blossoms.—STAR (Melvin G. Winston, mgr.)—The feature act this week at the Star is Dare-devil Castellano, looping the gap of death, a very clever act for such a small stage; Beverly and Danvers, comedy sketch; Harry E. Valois, topical talker; Fernand May Trio, instrumental; The Juggling Burlesque, Dan Florence and Chas. Gregson, singing travesty; Peter Dunsworth, song illustrators, and the Staroscope complete the bill.—ORPHEUM (E. J. Donnellan, mgr.)—Inez and Ody, singers and dancers;

Bonny Cruz, high class vocal artist; Musical Valon; Margie Addis, comedienne; Warren H. Stetson, balladist; Hall and Lorraine, comedy sketch, and the Orpheumscope.—PANTAGES (Alex. Pantages, mgr.)—Lewis and Lewis, comedians; Carl son Sisters, singers and dancers; Murray Smith, singer, comedian and monologist; Holmes and Holmes, comedy sketch artists; Arthur Elwell, MacKenzie, Moore and company, presenting "Married for Money," and the Pantagescope.—CENTRAL (Mr. Shannon, mgr.)—Denton and Denton, novelty acrobats; Chester, clever musical act; Kentin and Dale, singing and dancing comedians; Lawrence, the trumpeter; Sadie Hite, singer, and the Centrescope. GEE GER BEE.

#### SCRANTON, PA.

FAMILY—Bill of week ending 18. This week's bill is one of the best we have had here. The Three Valentines, aerial gymnasts, were very good; The Williams Duo, fine; Jennings and Renfrew, great; Drako's performing bears, something out of the ordinary; Devlin and Elwood, very good. The hit of the show was made by the D's and D's, "The Fashion Plates of Vaudeville." The Familyscope closes the show.—STAR—Bill of week of 2, Clark's Runaway Girls are the hit of the season. Best show this year. They turned people away both at matinee and evening performances. The Bowers Boy Quartet, composed of Sherwood, Fox, Faulkner and Peck, are one of the bits of the show.—NOTE.—Mgr. Al. Herrington of the Star Theatre has secured a site for a theatre in Wilkes-Barre. He intends to open this new theatre next season, and then instead of having week shows he will have a show play three days at Wilkes-Barre and finish the week in Scranton. JACK DE HAAS.

#### SPRINGFIELD, MASS.

POLI'S (J. C. Criddle, res. mgr.)—This week's bill is full of novelties, first among them being the Spook Minstrels, which shows there is no limit to the animated pictures. James H. Lee gave a sensational performance on the thread wire; Reichen's dogs pleased the children; Harry La Rose, Company presented a sketch which went well; H. W. Tre Denick and Tokia Farm were good vocalists; Frank and Jere Latona gave a refined musical act; McGloin and Smith, dancers and the pictures concluded the bill; good attendance.—NELSON (Z. T. Damon, mgr.)—Scribner's Gay Morning Glories held the boards and present a two-act farce, called "The Devil's Daughter." John C. Hanson kept the audience in roars of laughter. Capacity houses the rule. Coming return engagement of Fred Irwin's big show. FRANK MacDONALD.

#### SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.)—The bill this week is headed by The Provencos, six female bicycle riders. The act is sensational and was a big hit; Deimore and Onella pleased; Leone and Dale sang a number of operatic selections and were well liked; The Keatons made a good impression; Radford and Winchester, burlesque jugglers, have a laughable act and made good; Hathaway and Selgie did some very clever dancing; Mark Sullivan's imitations were poor and his comedy stuff was very ancient; Charles Burke and Grace LaRue in "The Outside Inn" introduced a pair of colored performers whose singing and dancing took well with the audience. NOTE.—Vaudeville acts will no longer figure on the Sunday night concert bills at the Bastable, according to an announcement made by Manager Harry Hurlig. The management has decided to eliminate vaudeville, confining the programme to moving pictures, light musical and band selections, so as to keep within the law. SAM FREEMAN.

#### TOLEDO, OHIO.

EMPIRE (Abie Shapiro, mgr.)—The Cracker-Jacks, with Bob Van Osten as the feature, are appearing at the Empire the current week to their usual good business. The closing skit, "Nature in Marble Hall," is a good burlesque with catchy songs and plenty of humor. The Glocksers in a clever baton swinging act were well received. Shepard Camp did well. Mamie and John Henderson pleased. Next week, "The Casino Girls in 'Smiling Island.'"—ARCADE (H. H. Lamken, mgr.)—Mr. and Mrs. Bob Fitzsimmons are the headliners at this house this week and seem to please very much. The Kaufman troupe of bicycle riders did some wonderful tricks on the bicycle. The Kita Banzai troupe of Japanese gave a good performance, and their act is well staged. Edith Doyle has a good soprano voice and sang three or four selections very well. Marion and Deane, a singing and dancing team, were fair. McCawel, Garay and Bamboo, singing and dancing act, were well received. The vitagraph, as usual, closed the bill with new and interesting pictures. J. H. GERKENS.

#### TOPEKA, KANS.

NOVELTY (A. H. Hagan, mgr.)—Week 1, Brown and Whitton, contortionists, clever; Vans and Hunt, musical trio, well received; Langdons were compelled to respond to several encores; moving pictures closed.—RAWFORD (Crawford & Kane, mgrs.)—Chatham and Murray remain one more week; they are clever. Little Tobble Stark played a return engagement, this time at the Crawford. The Manning Trio put on a very clever sketch. Holmes and Deans, women musicians, dress as Hussars and perform on brass instruments, good; moving pictures closed.—STAR (J. M. McILRATH, mgr.)—The Grand Stock company still holds at this popular play house. A run of fifteen weeks, continuously, speaks well for the management. Burlesque and comedy are the leading features. LOUIS H. FRIEDMAN.

#### TORONTO, ONT.

SHEA'S (J. Shear, mgr.)—Salerno is, in some respects, the most wonderful juggler ever seen here and his act scored strongly. The Broomstick Witches from "The Isle of Spice" are a bevy of pretty girls who can sing and dance. Delight

**"COMING THROUGH THE RYE, JENNIE MINE"**

# Francis, Day & Hunter

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(Near Broadway)

**"COMING THROUGH THE RYE, JENNIE MINE"**

Barsch is the leader and has a good voice. The Empire City Quartet are old favorites and made good. Eddie Mack is a neat and clever dancer. The Three Madcaps have a dancing turn, which is better suited to a burlesque house. Others were Quigley Bros., O'Brien and Buckley and the Kinetograph. Fine business.—STAR (F. W. Stair, mgr.)—Williams' Ideals held the boards during the week and made good. Clayton Frye, Eva Allen, Frank O'Brien, Gruet and Gruet and Madeleine Frank all well received. Next: Sam Devere's Own Company. HARTLEY.

#### TRENTON, N. J.

TRENT (Ed Renton, mgr.)—Bill week 2 proved to be the most entertaining for some time. Rice and Elmer, bar act, received well; Louise Dresser, in characteristic songs, took; Van and Alden, musical sketch, good; Village Choir, country quartet, fine; Felix, Barry and company certainly took well, best of the bill; Jack Norworth, presenting "The College Boy;" Kitty Trane, novel juggling act; the show concluded with the Biograph. The bill for next week includes the following: Faded Orchestra, Mrs. Stuart Robinson and company, Post and Russell, Wartenburg Bros., Dixie Serenaders, American Trio, Cora Grey, Biograph.

H. B. H.

#### TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.)—Week 2, the bill leads off with Joe Welch in Hebrew characters, followed by Mr. and Mrs. Gardner Crane; Charles F. Senon caught on. Junata Allen and company in "Car 2" have an entertaining and unique sketch. Watson's Barnyard is an amusing animal act. May Ward, comedienne, and Gomer and Weston, in comedy and singing, with the motion pictures, close the program.—ROYAL (W. H. Buck, res. mgr.)—Week 2, The Bowers Burlesquers opened to fair houses here in two burlesques entitled the "Hot Knights and the Gay Modista." Coming week of 9, The Moonlight Maids. J. J. M.

#### UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr.)—Bill for week of April 2 is headed by Josephine Cohan and company in a musical farce, "Friday, the 13th," that wins hearty approval. Doherty's novelties perform many unusual stunts. Fred Niblo has a monologue that is not of the tiresome order and more than makes good at each performance. Borsch and Russell, in their act, "The Maudlin Saltchman," show fine skill in both music and comedy. Miss Irene Franklin sings a number of good songs in a very satisfactory manner. Couture and Gillette scored heavily in their comedy acrobatic act "From Acrobats to Shakespeare." In which there is not an instant of dullness and nothing seems too difficult for them. Kinetograph pictures of the comedy sort conclude the show. Next week: Victor's Royal Italian Band, Gertie Reynolds and her Twirley Girls, Walters and Prouty, Carson Brothers, Radie Furman, Herbert, Black and Jones, and the Kinetograph. SETAB.

#### WATERBURY, CONN.

JACQUES (W. J. Fitzpatrick, mgr.)—Cliff Berzac's Circus was the feature this week and was the only act on a tiresome bill worthy of comment. Dixon & Holmes gave some ancient comedy dialogue and a travesty on "Shore Acres." The Three Leightons, billed as dancers, were maybe, but evidently did not work at their trade in this city. Mile, Troja, aided by a boy, who sang choruses from a stage box, rendered a few songs which failed to please. Others of the bill were Reilly, comedy juggler; Flske and McDonough, Bellman and Moore and the Electograph.

ARTHUR H. McKECHNIE.

#### WICHITA, KANS.

BIJOU (Carl E. Olson, mgr.)—Show opened with moving pictures, "Down on the Farm." De Shields and Mehning, novelty aerial cyclists, were

well received, good act; little Ethel Maybell sang sweetly; Bellevue and Roberts, singing and dancing comedians, made good; Biograph closed with exciting picture, "Escape from Sing Sing." Business capably.—LYRIC—Co-operative this week, four performers are running the house.—NOTE.—Chas. Fannce received telegram his mother died at Decatur, Ill. A. C. RACE.

#### WILMINGTON, DEL.

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.)—The HeAnos, Foster and Mike, Sisters Rapo, Jack Wilson and company (see New N.Y.), Mrs. Stuart Robinson, Grace Fields and Her Matinee Maids, Bert Howard and Leona Bland, Sadi Alfarada and the Kinetograph form a capital bill. Big business.—GRAND OPERA HOUSE (J. K. Baylis, res. mgr.)—Bob Marchese's Vanity Fair, Fair business and a very good show. PITRO.

#### WINNIPEG, MAN.

DOMINION—M. McCarty and company the hit of the bill: Ferguson and Passmore, song and dance, are very good; Lynch, fair; Dixon and Fields, good; Schock Brothers, hand balances, do good work; Howley and Leslie evoked much laughter; moving pictures close the bill.—BIJOU—Rapoli juggler, fine; Jeanette Laurelle, in her fire dance, best yet; moving pictures close the bill.—The work on the new Winnipeg Theatre has been started and is going on fine. They think it will open about Oct. 1. P. S. DOWNARD.

#### WORCESTER, MASS.

PARK (Alf. Wilton, mgr.)—Week of 2. The headliners this week are Mr. and Mrs. Gene Hughes. They were well received. The Three Dumdums were good; the Larsen Sisters were fair; Roberts, Haynes and Roberts, in a comedy skit, pleased; Lillian Ashley, in a singing and talking act, was in good favor; Nat Haines made good; Byers and Hermann in pantomime and the pictures closed a well balanced bill.—POLI'S (Charles Fonda, mgr.)—Tom Nawn and company in "A Touch of Nature," was the hit of the bill; Carroll Johnson scored a hit also; Raymond and Caverly were very good; Jack Mason's Society Belles were good; Herald Square Quartet, fair; Potter and Hartwell, acrobats, were fair, and the pictures were excellent.—PALACE (J. J. McMahon, mgr.)—Maroon's Living Act Studied were the headliners; Ardelle and Leslie in a singing turn; John Whelan, dancer; Herbert and Warren; Devey and Phillips, and the burlesque "A Yankee Circus" closed good bill.—NOTE.—Harry Dighton, the comedian, is laying off here this week on account of illness. HARLOW L. STEELE.

#### YONKERS, N. Y.

DORIC (Henry Myers, mgr.)—A good, strong bill showed here this week to good houses. Max S. Witt's Six Sophomores and a Fresh-Man, with Eddie Hume and six girls, went strong. This act needs a little tuning to make it a great vaudeville number. St John and Le Fevre, in a singing and dancing skit, pleased. Cogan and Bancroft, roller skating comedians, are great laugh makers. Joe Edmunds went very well in monologue. Matthews and Harris, in Adam H., have a novel act and went strong. Donovan-Arnold company, in "Twenty Minutes on Broadway," will go anywhere. Mr. Donovan is a natural born comedian, and Miss Arnold's beauty and voice help to make a good act. Ziska and King do a very good comedy magic act and went strong. The pictures on the Doricoscope pleased. Business good. ELZIE.

#### YORK, PA.

PARLOR (Wm. Pyle, prop. and mgr.)—Prof. John Bray opens the bill week of 2 with an excellent piano recital. Three Hiss Brothers, sensational acrobats, good; Edward K. Cassidy, illustrated songs, fine; Walter and Magill go big; Whittle, ventriloquist, good. Laura Howe and her Dresden dolls is the first girl act to visit this

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HUSSAR GIRLSTHE  
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IN TEXAS

### Makes a Hit With Press and Public

THE HOUSTON CHRONICLE.

March 20, 1906.

Then came dear old Pete Baker of "Chris and Lena" fame. Mr. Baker was given a rousing reception. He first indulged in a German song and monologue, which he delivered in the inimitable manner that has produced roars of laughter throughout the country for many years past. Following this, he appeared in evening dress and recited a touching poem, founded on the famous rush of the Rough Riders in the fight before Santiago, which was received with tumultuous applause. In response to the plaudits he sang a dialect song, in which he used ten different dialects without a pause in the music. This was so well done that the audience was still loth to see him leave, and he was forced to recite a German poem before they would consent to allow him to disappear behind the scenes. Mr. Baker is a headliner in every respect, and one of the best features the Interstate people have sent over the circuit this year.

SAN ANTONIO LIGHT.

March 26, 1906.

The feature act in our estimation is that of old friend Pete Baker—of "Chris and Lena" fame. Here is a real entertainer. What a reception was accorded to this old-time favorite. What a relief is he after those so-called Dutch dialect comedians. Pete Baker opens fire with German song and monologue, delivered as only Pete can. To a tumultuous demand for more he makes a quick change, appearing in a full evening dress, and reciting a poem that touches the heart strings of every true Texan—the story of a bonny grey mare and a Rough Rider. The audience could not see and hear enough of Pete Baker, and yet again he was compelled to bow to the inevitable demand for more. This time

he sang another song and recited another poem. Mr. Baker is the best entertainer ever sent this way—by the grace of the Interstate Amusement Company. He comes to us on his own excellent record. Pete Baker is Pete Baker, and there is only one of his kind ambling down the theatrical pike and into hearts of countless admirers of clean and legitimate entertainment.

SAN ANTONIO GAZETTE.

March 26, 1906.

At the Majestic—Vaudeville.

The usual large crowd of first-nighters was at the Majestic last night, and the general opinion was that the bill was about on a par with its recent predecessors. The greatest hit, judging from the volume of applause, was Mr. Pete Baker. It was not until Baker appeared that the house really warmed up, and he was accorded the first genuine encore of the evening. He is so well known that he needed no introduction, and his German monologue was really enjoyed. He is the first of the many so-called German comedians who has "caught on in good shape." He showed his versatility by reciting a poem about the Rough Riders, and by singing a song in which he introduced ten dialects. In response to an undeniable encore he recited a German poem, "Why I Love My Lager Beer."

SAN ANTONIO DAILY EXPRESS.

Tuesday Morning, March 27, 1906.

Perhaps it is quite within the bounds to pronounce Pete Baker, the charming German character actor, the hit of the bill. Mr. Baker is an entertainer of very high order; indeed, no single performer who has appeared at the Majestic is up to his standard in the single turn.

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220 Manhattan Bldg., Chicago, Ill.

### A. H. WOODS

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place and prove a winner. The Kinetograph closes with a fine picture. S. R. O. is a twice nightly occurrence.—NOTE.—There is some talk of Mozart building a new vaudeville theatre here to open the coming season. Cannot verify the last, nothing definite to be learned. TRIXIE.

YOUNGSTOWN, O.

GAYETY (Jos. W. Weiss, mgr.)—Mack's World Beaters drew record business last week. This week, "Wine Woman and Song" holds the boards. The press recommends it as the best burlesque here this season, with business not up to the standard. April 9 and week. The Knickerbockers. CHAS. B. BROWN.

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Orpheum Theatre, Utica, week of April 9.

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## IN REPLY

to advertisement of Miss Juliet Wood in  
"Variety" last week, this

## NOTICE

is written in the office of "Variety"  
after showing the billing at both

**HAMMERSTEIN'S and PASTOR'S**

in neither of which was any reference made to  
Miss Wood. My billing at both houses has been

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I have no desire to trade upon Miss Wood's  
name, and I can not be held responsible for the  
mistakes of managers.

I also state that Juliet Wood never saw a copy-  
right of the "Roman Travesty" that I wrote and  
played with her, because it has never been copy-  
righted, and she has no interest whatsoever in  
the piece.

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APRIL 14, 1906.

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Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

**LYKENS IN PHILADELPHIA.**

William L. Lykens has obtained a lease of the Bijou Theatre in Philadelphia and will open the house as a vaudeville theatre on May 28. Lillian Russell will be the opening attraction.

**THIRD AVENUE TO CLOSE.**

Shortly after Easter the Third Avenue Theatre will be closed for the season and the summer interval will be devoted to some much needed renovation. The house was kept open after passing to J. Austin Fynes merely to test the tastes of the patrons. Having found out the likes and dislikes of his clientele, Mr. Fynes will shut down until fall, when the campaign will commence in earnest. Some \$15,000 will be spent on the house.

That is about the only announcement of importance from the Fynes camp, for the present more time is being spent on the Nickelet idea, the five-cent shows having been found tremendously profitable. Stereopticon slides have been added to the entertainment to vary the offering.

**CHARLES WARNER AT LAST.**

London, April 4.

Despite his refusal of the tempting offers made to him by American vaudeville managers for an appearance there, Charles Warner has succumbed to the blandishments of the English halls, now appearing at the Coliseum in a condensed version of "Drink."

To capture Mr. Warner, however, it was necessary to secure a dramatic license for the theatre, which permit held sufficient elasticity to permit Warner's scruples against a vaudeville appearance to be overcome.

**PLIMMER RECONSIDERS.**

After thinking the matter over, Walter J. Plimmer concluded not to accept the offer of William Morris to enter the Morris Booking Office.

It is understood that the Western Wheel of Burlesque asked Mr. Plimmer to remain a free lance, he having secured many of the foreign acts for this circuit.

Mr. Plimmer denies that under the canceled Morris arrangement he was to have turned over such contracts as he has already made.

**H. & S. HAVE YORKVILLE.**

First payment has been made by Hurtig & Seamon to Meyer Bimberg for the Yorkville Theatre, and the house will pass to the Harlem managers in due course. Hurtig & Seamon have not yet announced their policy. It is to be presumed that it will be vaudeville.

**NEW PENNSYLVANIA COMPANY.**

The Pennsylvania Amusement Company has advertised in the Lancaster papers its intention of making application for a charter. The leading spirits are New York capitalists, and it is said that the intention is to build a theatre in Lancaster. The capital is placed at \$5,000, but this will be increased immediately upon the issuance of the charter.

**AMPHION CLOSES.**

Next week will see the closing of the Amphion Theatre in Brooklyn as a vaudeville house under the management of William T. Grover.

**THE BURLESQUE QUESTION.**

There would appear to be some promise of a definite arrangement or a final declaration of war between the Eastern and Western Burlesque Wheels, according to information gleaned along Broadway this week. Practically every stockholder in the Western Wheel was present at a meeting of that corporation held yesterday in Baltimore, at which a written set of proposals from the Eastern managers was submitted to the opposition from the West. Representatives of the Empire circuit from as far away as Kansas City are said to have been present, and the whole matter was gone over in detail.

What the result will be no one is prepared to say, except that several men closely allied with the Empire circuit express the belief that the decision arrived at would be final.

The Baltimore conference is said to have been largely brought about by Richard Hyde of Hyde & Behman, who is anxious for a settlement of the present deadlock. The Eastern circuit, according to a Western man, has submitted several provisional suggestions as a basis of a compromise, but in each case the hoped for settlement fell through. Now that the matter has reached the stage of a definite proposition in writing, hopes are expressed for some arrangement.

Last week George W. Rife of Baltimore, Col. J. H. Whalen of Louisville, both members of the Drew and Campbell firm of Cleveland, and Harry Williams of Pittsburgh, were in New York and had several conferences at the Hotel Imperial upon the last verbal proposition made by the Eastern Wheel people. But nothing came of this meeting.

Several prominent Western Wheel men who have their headquarters in New York, openly expressed the opinion this week that the two warring factions would never get together.

"The two organizations clash in Baltimore, where their rival houses are close together," said one. "They try hard to effect some working basis upon which they can combine, but the clash of interest in Baltimore and a like situation in several other cities nullify their efforts almost immediately."

Another New York manager, whose affiliations are with the Empire circuit, said:

"It is hard to see how we can make a harmonious arrangement. Even supposing there was a unanimous effort to merge, the fact that both parties to the present fight are bound up in contracts that would cost a vast amount of money to forfeit would, in the opinion of many, be sufficient to defeat such an arrangement."

"Unless the Western Wheel folk accede to our terms in practically every detail," continued the Empire circuit manager, "we shall not agree. We are to receive the final decision from the Western people on April 17. While we have a great many houses there would be no difficulty in taking care of them under a peace arrangement, for that contingency has been provided for."

**LILLIAN TO TOUR.**

After her engagement at the Orpheum, Brooklyn, week after next, Lillian Russell will head a touring company under the management of William Lykens. She will play the dramatic houses, time having already been secured.

**MYERS & KELLER SUED.**

Louise Allen Collier has begun suit in a municipal court against the firm of Myers & Keller to recover her salary for last week at the Empire Theatre, Newark. She played the Monday matinee and immediately thereafter was canceled, upon the demand of the manager. It is said that Mrs. Collier returned to the theatre Monday evening and offered to do a single turn. The place on the bill left vacant by Mrs. Collier's company was taken by two other acts. The agents have been served with summons in the suit.

**A POSSIBILITY.**

Joe Weber and Marie Dressler are down on the list for the benefit to be given the Crippled Children Society at the New York Theatre this month.

It is stated that they will do a sketch together. If successful and a satisfactory consideration should be offered, Weber and Dressler may appear among the vaudeville announcements of the late spring.

**NEW HOUSE IN ATLANTA.**

James P. Anderson, proprietor of the Peachtree Auditorium, Atlanta, Ga., will erect on the site of the present building a house with a seating capacity of 2,500, which will be devoted to vaudeville. He announces that the bills will run from \$2,500 to \$3,000 weekly. The house is to be ready in the fall.

**ALL GUESSED RIGHT.**

Joe Weber used a "mystery" advertisement in the Sunday papers, asking the readers to guess the identity of the greatest dancer who would be a feature of his Easter bill. Most persons guessed The Girl in the Red Mask and won, for it is Domino Rouge who will be the attraction next week, remaining there until her services are needed for the New York Roof.

**THE FAYS COMING.**

Anna and Eva Fay are coming to Hammerstein's the week of April 23 for a two weeks engagement. A season running over to the roof for the summer is dependent upon this engagement. The Fays are well known outside of New York, but they have never played town.

**"HIS MAJESTY" SENDS RECRUITS.**

With the closing of "His Majesty," new acts in vaudeville have received an impetus. Knute Erickson is the latest, and he has in contemplation a sketch for vaudeville written by Eddie Clark.

**NASH GETS MORE.**

P. F. Nash, of the Keith Booking Agency, has had a raise in salary, and now kicks unless he finds \$200 in his pay envelope every Saturday.

**WATSON WILL BUILD.**

William B. Watson and James Elliott, the latter of Columbus, Ohio, will build in that city this spring. The house will be an addition to the Empire circuit.

**MARINELLI NOT TO MOVE.**

Through inability to secure space further uptown, the Marinelli Agency will retain its present quarters in the St. James building.

**JAMES A. BAILEY DEAD.**

James A. Bailey, who had been the executive head of Barnum & Bailey's circus for 25 years, died at his home in Mount Vernon late Wednesday afternoon. Erysipelas was the cause of death. Mr. Bailey was taken ill a week ago Thursday after returning from the Garden and never left the house again. Mr. Bailey's death was expected. He sank into unconsciousness Wednesday afternoon after a conversation with Mrs. Bailey and never recovered.

At the deathbed were Mrs. Bailey, Joseph T. McCaddon, Mrs. Hutchinson and her son, who is the treasurer of the Barnum & Bailey organization; Mrs. Dr. Harper and Mrs. Larkin.

Following the announcement of Mr. Bailey's death there was some discussion as to his successor in the management of the circus. It is believed that George O. Starr, the second in command of affairs, will take the management. Joseph T. McCaddon, Mr. Bailey's brother-in-law, is also talked of. It is believed that should not Mr. Starr be given command, the Bailey interests in the corporation will put Mr. McCaddon in the place.

**AN IMPORTANT ANNOUNCEMENT.**

In the advertising columns of this issue of Variety appears an announcement of considerable importance to vaudeville, and particularly so to managers.

It is that of an unnamed newly organized firm, with a capital of \$100,000, formed for the purpose of introducing and producing novelty acts for vaudeville.

At a time when the market is nearly depleted of the most available material for vaudeville novelties, it would appear that this formation is opportune, and has a solid foundation through the members, of whom there are three.

One is a stage manager, whose attention will be given to the artistic side. He is known throughout the country and has unlimited capacity and ability. Another, who will be responsible for all the musical numbers, is a composer of more than ordinary note, known wherever music is played or sung. The business management will be in capable hands, the past record of the partner who will assume this end having proved him one of the shrewdest of vaudeville promoters.

All productions will be made on a lavish scale, with no limit to expense, the object being to establish a reputation for high grade vaudeville attractions which will become the feature acts wherever played. No especial lines will be followed; there will be spectacular numbers, musical sketches, "girl acts," sensations, and whatever may be considered adapted for the variety stage. Particular attention is to be given to the scenic side and the expense of each production is estimated at from \$4,000 to \$6,000.

The secrecy maintained as to the names of the interested persons is for no other reason than the excitement of curiosity. All of the acts now in progress have received booking for the initial openings.

**JULIA ROONEY MARRIED.**

Julia Rooney of the Rooney Sisters was married in Los Angeles recently to a Mr. Weldon, who is in the clothing business there. She will play out her professional engagements, after which she will return to Los Angeles and settle down.

# VARIETY

A Variety Paper for Variety People.  
Published every Saturday by  
**THE VARIETY PUBLISHING CO.**  
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**SIME J. SILVERMAN,**  
Editor and Proprietor.

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Charge for portraits furnished on application. Special rate by the month for professional card under heading "Representative Artists."

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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Ed Latell was billed for Pastor's this week but did not play.

Time is being secured East for Edgar Bixley after he closes with the Orpheum show.

Mr. Wade, late of the Metropolitan, has been appointed acting manager at Collins Music Hall.

Leo Hayes of Cook and Hayes, and who played in "Wonderland," is ill in a Brooklyn hospital.

Josephine Sabel has written three new songs which will be introduced at the London Coliseum.

George Fortesque and his Geisha Girls will open at the Twenty-third Street Theatre on May 14.

Mabel Hite and Walter Jones will first show in the city on the Proctor circuit, opening May 14.

Lulu Keegan of the Amphion Trio, who has been ill for nearly a month, has sufficiently recovered to promise that she will be back in the act next week.

"The Mascots," on the Western Wheel, closed on short notice at Duluth, Minn., leaving the members several miles from civilization.

Clarence Burdick, of the Bijou, Beloit, Wis., has completed arrangements to open a new vaudeville theatre about May 12 at Elgin, Ill.

James J. Armstrong, the vaudeville agent, has taken an office at Broadway and Fortieth street in the building that was formerly the Delavan Hotel.

Estelle Wordette, who was to have played the Empire, Paterson, this week, was compelled to cancel her engagement owing to an attack of tonsillitis.

The Four Marvelous Bards, the tumbling quartet, will add a fifth Bard to their company, which will thereafter be known as the Five Marvelous Bards.

The specialists who have had the care of Lionel Lawrence since his temporary attack of blindness assure him that he will entirely recover his sight within three weeks.

Sherman and De Forrest were billed to play Hyde & Behman's this week through some misunderstanding, that team now playing West. Hyams and McIntyre replaced them.

Mabel McKinley plays a return engagement at Hyde & Behman's next week, thereafter departing for Chicago, where she will play another "come again," followed by a Western tour.

Greene and Werner, of "Babes of the Jungle," will give a "Missionary Man" finish to the act shortly, also adding another person, Charles Berner, to the sketch proper.

Gracie Emmett and her company, through the kindness of Hyde & Behman, will appear at Belasco's Theatre Tuesday, April 17, for the benefit of the New York poor relief fund.

Protean sketches may come and go, but it will require R. A. Roberts himself to return to duplicate the success made by him while over here, both in the story and the changes.

Monroe, Mack and Lawrence were compelled to cancel this week at Pastor's owing to the illness of one of the members of the trio. Their place was taken by Gordon, Vidocq and Flynn.

Roland West, the Western actor, had his first hearing in a new protean playlet at Pittsfield, Mass., this week. The sketch is called "The Criminal," and will be seen next week at Mount Vernon.

The additional charge of ten per cent commission insisted upon by the Hippodrome management lately has caused Thompson & Dundy some embarrassment with acts which were booked direct. An effort was made to levy the tax in a few instances, but the acts declined to accept any but their full salary, and the "commission" was waived for the occasion.

Thomas Marshall of Marshall and Lorraine, while playing the International, at Chicago, sprained his ankle, and Miss Lorraine played out the week alone. A return date was given the team at the same house.

At a meeting recently held at Topeka, Kan., by a number of artists, a vote of thanks was tendered Charles Phelps, the stage manager of the Novelty Theatre there, for his uniform courtesy towards all artists.

Henry Frey, who was formerly with Al H. Woods' "Tracked Around the World," which closed this week, will re-enter vaudeville. He was the Hebrew comedian with the Woods production, and will come before vaudeville audiences with a monologue.

Plans were given out this week for alterations in Miner's Eighth Avenue Theatre. The seats will be replaced and the whole house redecorated inside and out. This is the usual house cleaning process that takes place every three years in the Miner houses.

Joseph F. Driscoll, who was formerly assistant superintendent of Proctor's Fifth Avenue Theatre, is now looking after the interests of J. Austin Fynes at the Third Avenue Theatre, having resigned his position at the Fifth Avenue Theatre last week.

It is understood that Thompson & Dundy have not yet decided upon the exact nature of the style of amusement to be offered on their new site at Fort George. In any event, there will be no tangible developments before the summer of '07.

The Duffin-Redday troupe of casting acrobats left New York for Mexico this week. They will be gone in the land of the castanets and pulque for seven weeks, traveling with the Orrin Brothers' Circus, and will return to these parts some time late in June.

A new acrobatic novelty is being built for the Three Nevaros. Ten people will be used as well as an entirely new setting. The tricks now being done by the trio on the ground will be attempted on the tight wire. Myers & Keller are laying out the time for next season.

Word was received in New York a day or two ago by Sim Collins that his partner, Louis Hart, who was injured in a street accident in London in January and has been in the hospital since, is very much improved and will be well enough within a few weeks to sail for New York.

A. Paul Keith, on behalf of his father's circuit, offered Thomas J. Ryan of Ryan and Richfield time for several seasons under the same conditions governing the engagement of Cressy and Dayne. Through prior bookings by William Morris, Mr. Ryan was obliged to decline the offer.

Al Mayer, the vaudeville agent, is going into the racing business for the summer. He has bought the place at Sheepshead adjoining that of Elmer Temley, the Irish comedian. His racing string for the present will consist of two maidens, Al M. and Jessie K., which he secured from Henry Behman of Hyde & Behman.

Louise Allen Collier is having a new sketch written for her by Frank Bernard to replace her present offering, "A Wild Idea."

The presence of S. Z. Poli and his son, Sylvester, in the vicinity of Keith's Philadelphia theatre this week gave rise to all sorts of rumors of a conference between that manager and the Keith people. In point of fact Mr. Poli's visit was solely for the purpose of conferring with his architect, who has an office in the theatre building.

Hagenbeck's Horse Riding Bear, an animal act put forward by one of Hagenbeck's former trainers, and touted as 57 different varieties of a novelty, failed to last beyond the Monday matinee at Proctor's Fifty-eighth Street this week. The feature was the very frightened and unhappy appearance of the bear and its refusal to jump from a horse's back over the obstacles. The act was featured in foot high red letters in front of the theatre. Vinella's horses took the vacant place.

A double event happened to Eddie Clark this week. One of the "Winning Widows" smacked him so hard on Monday evening at the Alhambra that Eddie lost a molar. It was purely a kiss, which is a part of the "business," but the young woman wished to impress upon Edward that she was the genuine article in kissers. The other matter of note was that Mr. Clark got "The Mash" out of press. He announces in the sheet that it will be published at convenience hereafter. Too bad, for Eddie is receiving a good "notice" in this issue of Variety, and we would like to hear the reason why, as promised.

Since Variety's first issue there has been complaint made that the mailing department of this publication is woefully bad. The mailing clerk has sat up nights fasting and praying, yet with each Tuesday there has commenced a stream of complaints on the non-receipt of the papers sent subscribers "as per route."

The subjoined letter from Alice Hutchings Watson gives a key to the solution already arrived at by Variety. This paper is put into the Post Office at New York on Friday night. Because it does not please the lawmakers to give to the most important office in the country adequate facilities for handling the heavy periodical mail it is necessary to address the papers to the following week's stand.

Variety usually arrives ahead of the artist on Monday. The stage crew read the paper and more white hairs are added to the auburn head of the boss of the mailing department. That's the reason; read this letter:

Chicago, Ill., April 3, 1906.

To Variety.  
I write to ask you if it would be possible for you to use a seal or sticker of some kind in mailing Variety so that it cannot be slipped from the wrapper and appropriated by anyone who wishes to read the news, but is too mean to pay for that privilege.

In one town every one on the stage had read a copy excepting myself, and as I found no one had subscribed, it was evident to whom it belonged. In another place I got it late in the week, dirty, thumbled up and smelling of tobacco, but yesterday, in looking over my mail, the back door keeper calmly looked up and said: "I guess this is yours too," and there he sat, my paper in one hand and the wrapper in the other, so the mystery was solved.

I am quite willing to lend but I do prefer to read it first, so you will confer a favor on me if you will roll my copy in a way that it necessitates tearing in order to remove it.

Yours sincerely,

ALICE WATSON.

Watson, Hutchings and Edwards.

# Why the Vaudeville Artists of America Should Organize

BY SIME.

It is hardly probable that a comparatively unknown artist will step out and take the initiative in an organization of American vaudeville artists, and the present conditions lead the better known members of the profession to become perfectly satisfied with themselves and prospects.

With the likelihood of "time" for a long while to come, no thought is elsewhere given. But were a society of some nature to be formed, it would be swamped by applications for membership.

In the West there are numberless artists who would grasp the opportunity to find shelter in a society allowing and providing substantial protection, financially and otherwise.

There are many acts in the Western country that, could they have been assured of financial relief if a trip to Eastern vaudeville resulted in failure, would have been here long ago.

Any number of embryo headliners are among these, awaiting their opportunity. A vaudeville organization with small acts enrolled along with the larger ones would completely control the vaudeville situation in this country. There is no doubt or question of this. It is a perfectly plain proposition on its face.

The managers may have houses placed in every dot on the map, but they are elephants if acts can not be booked to fill a bill. The ten-cent theatres have proved that vaudeville will survive with small acts only. Perhaps not in the largest cities, but the other houses could become the nursery for the features.

With all acts as a unit, the ground would be fully covered, and protection afforded every artist. Managers and agents will say that there are so many applicants the situation can never be controlled by the artist; but this is not so, and no one knows that fact better and is more intimate in his knowledge of it than the manager or agent.

A prominent member of a booking agency some time ago stated that they had a "reserve list" of 2,400 applications for vaudeville, which would be of use if the time arrived when the necessity arose. That was a year since, but not one of that list has appeared upon the circuit booked by the agency up to this time.

The present rage for new houses among the managers should not deceive the artists. That is the natural outcome of events. If the leading vaudeville managers neglected their opportunities they would be seized by outsiders. There is a vaudeville craze extending over the country and when all available cities have been covered the business must settle down. With the managers it is only a question of making money.

Their theatres have a certain capacity, and prices are set which will be maintained. Increased incomes can not be made out of the patrons of the house, who will not stand higher admission. Rents and taxes may go up, which will lower the net profit unless some means is devised to counteract this increased cost of operation or to enlarge the revenues.

There is no one left to help the manager swell his bank account except the artist. The artists will pay the managers. Not outright, but by suffering a reduction in salary the moment the vaudeville position allows of a stand being taken by the managers in this matter.

It is a well known fact that more than one manager over here secured his present prominence through "cut-rates" which he secured with his bookings. The managers who have been successful in the past with these methods have not forgotten their early training, and they are pointed out by the others as an example of what is possible in vaudeville.

Every contract signed for an increase in salary over that of a couple of years ago carries a shriek with it from the manager. Now he knows he must pay or some one else will secure the act because there is competition. With little or no competition, the change would be felt by the artists in short order. Totally unprepared, they would have no alternative. It would resolve itself into a question of "work," and all would accept what was in sight, there being no organization to withstand the schemes of the magnates whether in open combination with each other or in secret.

The "barring clause" which is causing considerable excitement among the English artists just now may make its appearance felt over here quite strongly in the future if the agitation between the leading circuits continues. Just now an artist does quite some mental figuring before accepting time. To play one or two weeks in some quarters is the signal for a chilliness when long time is sought.

The agents are becoming divided to some extent, some booking over one line of houses, while others place their acts only on a certain circuit. A few agents book indiscriminately, but managers are insisting upon exclusiveness for acts, for a length of time anyway.

The situation is becoming serious to the artist. Seldom does he know just where he is at these days. The higher the salary, the more perplexed he becomes.

Everything and everybody in vaudeville to-day is disorganized, working at random, with very little system in any branch of it.

There has never been and in all probability there never will be a more opportune time for the artists to organize than now.

## CLIFF GORDON BACK.

Cliff Gordon, who has been the principal in "In New York Town," Willard Holcomb's comedy which closed this week, is to return to the varieties. His opening for the tour, already arranged for him by Myers & Keller, will be at San Francisco June 4.

## HARLEM'S NEW VAUDEVILLE THEATRE.

M. R. Bimberg, who is building a theatre at 116th street and Lenox avenue, has decided that it shall open for vaudeville next season.

## MUSIC PUBLISHERS AND VAUDEVILLE.

Possibly no article printed relative to the music publishing business caused more comment than the warning to artists in last week's Variety against being deceived into singing songs of no merit for money.

Variety is not making war upon music publishers. That is a business for the men engaged in it, and if they are enabled to gain publicity for their productions on the vaudeville stage or elsewhere, it is to their interest to do so, and the payment of money for the purpose is solely their own affair.

It is the vaudeville artists who have been in the habit of injuring themselves through clinging to the numbers of one house for a monetary consideration that Variety wishes to have guard themselves.

It has become a grounded reason with a great many small purveyors of variety amusements for not engaging a singer that "I can get one from a music publisher for nothing." This means a loss to the artist. When he or she sings at one of these places, whereas the salary would have been perhaps \$25 or \$30 if paid by the manager, it becomes \$10 or \$15 when paid by the publisher, who has the singer under obligation and duress through past engagements and threats of non-employment in future. The managers of the smaller places are not to be blamed. They care not so long as a saving in salary has been effected.

It is strictly first class vaudeville houses that are feeling the results. Even to the layman the similarity of the musical numbers has become apparent.

The most successful singers do not accept money to sing songs they otherwise would not. Clarice Vance, the highest salaried singer of "coon" songs, does not use the Remick publications exclusively, although her husband is connected with that firm. Louise Dresser is another singer who has never been accused of taking money from music publishers for singing songs. Both have been highly successful in vaudeville, but neither could have been, as singers, without the proper songs.

Artists may play over the circuits; may Wabash railroad it is \$5.

Artists making the jump are requested by the Western managers to use the C. & A. only, as in case of breakdown that road will send out a special engine.

It has been calculated that the difference obtained in fares during a year would allow it to send out two engines and perhaps a smoker.

Some artists have been known to ride on the Wabash over the route, and still arrive in St. Louis.

## FLETCHER MAY CHANGE PLANS.

Charles Leonard Fletcher has been waiting for the two weeks commencing April 9 for what seemed to him a long time, as this time was kept open to enable Mr. Fletcher to take a short vacation for recreation in a visit to his friends and relatives around Newport.

Through the rest Mr. Fletcher hopes to escape the operation which at one time seemed necessary, because of injuries sustained in a railroad accident recently.

During May the new sketch, "A Breeze from the West" will be produced at Proctor's Albany Theatre, and if it lives up to present expectations Mr. Fletcher will abandon his proposed Australian tour.

## KEITH ENJOINED BERZAC.

Last Monday at Baltimore, B. F. Keith, through his attorneys, caused to be served upon Cliffe Berzac, who has an animal act, an injunction restraining him from appearing at the Gayety Theatre (Eastern Wheel of Burlesque) in the Monumental City during the present week.

The injunction was dissolved on Tuesday morning, following the filing of a bond for \$5,000 by Berzac on an appeal from the granting of the order.

In the moving papers through which the injunction was issued, it is stated that Berzac had contracted with the Keiths to play certain time next season, and in consideration thereof had agreed not to play any city on the route before the fulfillment of the agreed upon dates.

The bond filed in the court proceedings at Baltimore secures Mr. Keith to the extent of any damage sustained.

Lately on the Keith contracts the following clause has been stamped:

## "NOTICE.

"After signing this contract you must not play in any city where B. F. Keith operates or books for a theatre. Violation of this cancels the entire time engaged."



VIRGINIA AINSWORTH.

a young prima donna from the West who has come East to win new honors in the vaudeville world.

## THE FIRST FEMALE DEVRIES.

The first of all feminine "proteanists," Charlotte Parry, will play her opening New York engagement at the American Theatre to-morrow (Sunday).

Miss Parry's sketch is called "The Comstock Mystery." She appeared first as a protean artist at Yonkers on March 19, and claims seniority on that ground.

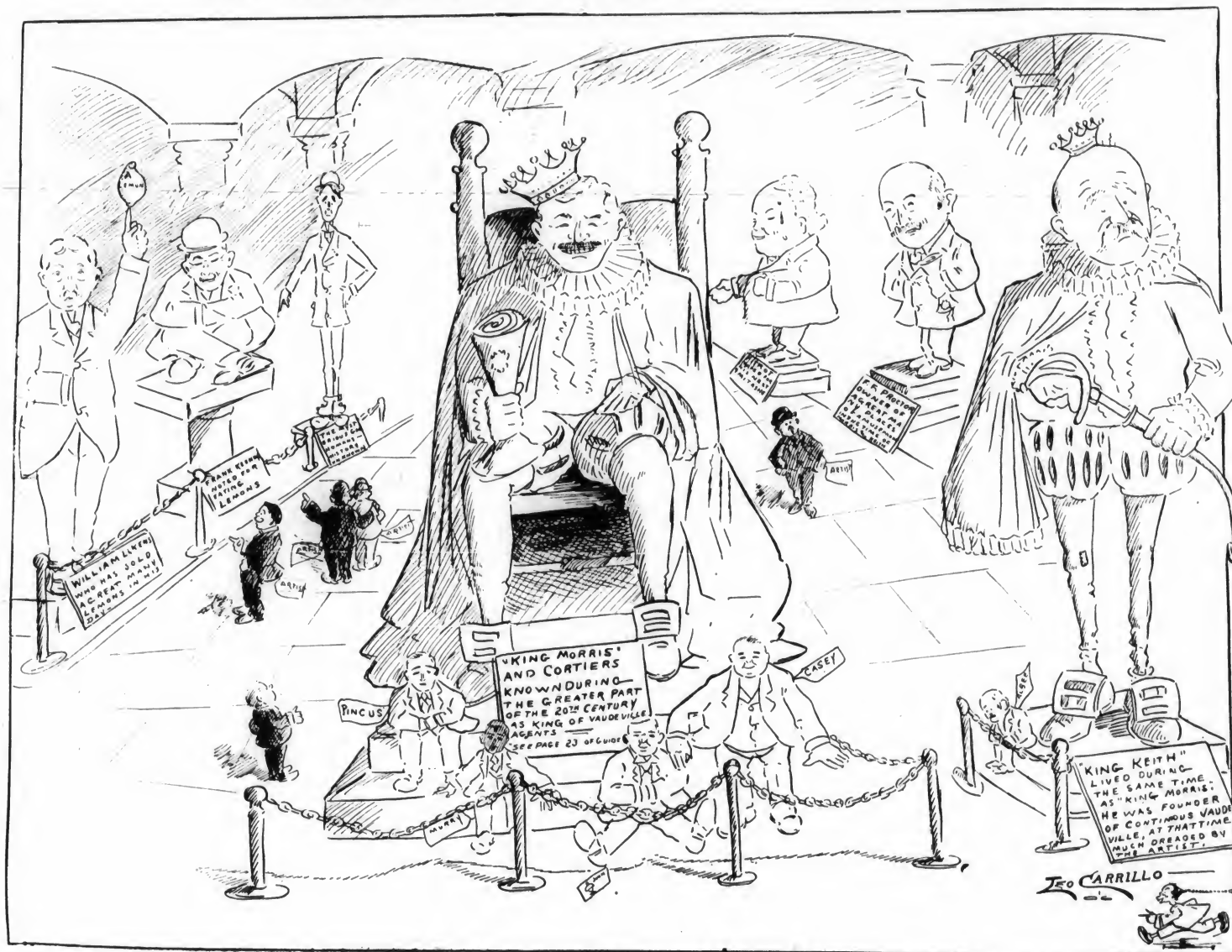
Miss Parry is fairly well known as an impersonator, and intends to devote more attention to the quickness of the changes in the several characters she will play than has been heretofore given.

## VAUDEVILLE FOR C. O. H.

Chicago, April 13.

After the run of "The Three Graces" at the Chicago Opera House, this theatre will be converted into a vaudeville house by Kohl & Castle, the managers, and will open next season as such. The general impression prevails that K. & C. find vaudeville the more profitable.

# LEO CARRILLO'S CARTOON OF THE WEEK



## THE HALL OF FAME 100 YEARS HENCE

### HARRY SANDERSON'S BENEFIT.

To-morrow (Sunday) night at Pastor's Theatre on Fourteenth street occurs the annual testimonial to Harry S. Sanderson, Mr. Pastor's valued treasurer.

Professionally there is no one better known in vaudeville, and none stands higher in the regard of the artists than Mr. Sanderson.

A most attractive bill has been made up of the many volunteers, and Vesta Victoria, the English singer, will appear, this being the first time at the Pastor house in ten years.

Seats will be on sale at the box office of the theatre at noon on Sunday.

### JAMES O'DEA QUITE BUSY.

Several prominent vaudevillians have placed commissions with the author of "Hiawatha," James O'Dea, for sketches and songs. Among them are John T. Kelly, who is going to have a brand new sketch; Alexander Clarke and La Petite Adelaide, while Blanche Ring will have two of Mr. O'Dea's songs to sing.

Anna Cauldwell, who staged the Grace Fields offering, will collaborate with Mr. O'Dea.

### GERALD GRIFFIN HAS AN ACT.

Although somewhat early for next season, Gerald Griffin, formerly a prominent member of the Proctor Stock Company, is out with an announcement that on September 30 next he will have a novelty act ready for vaudeville to be called the "Five Castillions." Lottie Walters will also be included in the cast. Clinton Wilson and James D. Flynn have the bookings.

### PECULIAR CANCELTION.

After expending over \$100 to get to Hot Springs, Ark., where they were to play the Majestic Theatre, Burton and Rankin received information on Tuesday after playing both Monday shows that they had been canceled.

Up to a late hour the team were attempting to reason why, and find out who would reimburse them for the expense.

### McVEIGH AND DALY.

"Humpty-Dumpty" will deliver two more capable artists to vaudeville in John McVeigh and Nellie Daly, who will appear together.

### MAYBE THE AIRSHIP AGAIN.

Arrangements are being attempted by Arthur M. Hopkins, of the Ingersoll & Hopkins Co., whereby a suitable site may be obtained for a week in July in Manhattan Borough for the purpose of exhibiting Roy Knabenshue and his flying machine.

Mr. Knabenshue approves of the idea, being interested with Mr. Hopkins in it, and if the space is procured it is probable that a series of balloon races will also add to the attractiveness.

It is not expected that Mr. Knabenshue will make longer flights than are necessary to demonstrate the utility and practicability of his airship, the flying powers of which it is claimed are at present in a far nearer state of perfection than when the aerialist startled the city the first time by soaring over the sky-scrapers.

### MARINELLI TOURING.

H. B. Marinelli left his Paris office last week for an extended tour of the continental cities in search of new material. He will be absent from his office for several weeks.

### ST. NICHOLAS RINK.

The management of the St. Nicholas Rink, on 66th street, have in view a thorough overhauling of the place.

It is planned to change the rink into a winter garden for summer, the cooling and freezing apparatus now in use for ice skating to be maintained for the comfort of the patrons.

M. S. Bentham, the vaudeville agent, has been offered the house, and has the proposition under advisement.

### KEITH MANAGERS MEET.

During the week the managers of the various houses owned or booked by the Keith Agency have been in the city, attended daily meetings at the St. James Building, where the Keith offices are located.

The purpose is said to be to discuss bookings. Something momentous usually follows.

The Postal Telegraph Boys, a new singing act, will appear at the New York Theatre Sunday night, led by La Belle Blanche.

Margaret Wycherly.  
"In Self-Defence."  
Twenty-third Street.

Margaret Wycherly, who stepped out of the legitimate for a possible turn of the vaudevilles in a "protean" sketch does not so designate the offering, preferring to term it a "drama," to which classification it rightfully belongs. Written by Bayard Veiller, it entails six characters being assumed by Miss Wycherly. Although the title is suggestive of the flood of other sketches of this nature, inaugurated by De Vries, the story is distinctly different, and is of interest for that reason; also having additional interest lent through a woman taking the leading parts. The plot is based upon an altercation between husband and wife, during which the man while in an intoxicated condition commits a furious assault upon his better half, who in self-defense stabs him. Immediately leaving her home to return to a ball from which she came to verify a suspicion that her husband entertained questionable females in his own home during her absence, his death is discovered by a maid, who gives the alarm. The various characters are examined by the police in possession of the premises, and with a Sherlock Holmes course of procedure the crime is fastened upon the wife by the police officer forcing a confession at the finale with a threat to place her crippled daughter under arrest for the murder. Of the characters played by Miss Wycherly, the daughter and grandmother resemble each other in voice and looks, and the older part is a poor character study. Miss Wycherly's shortcoming is her difficulty in changing the voice. A chauffeur is made very effeminate in speech and looks, while the French accent is not closely adhered to. The most likely characterization, a chorus girl, while well played, was spoiled through being lifted into a mood of jollity at a serious and impossible moment. As the servant Miss Wycherly did well, but the wife was the only part which really fitted. Of the support Arthur Jeffords, in a despicable part, gave a careless interpretation of a "drunk," and Ralph Lewis as the detective sergeant was convincing. John Harvey gave the Irish policeman an inimitable brogue, and made it lifelike. The audience seemed to like the playlet, Miss Wycherly receiving three curtain calls on Monday evening. *Sime.*

DeMille Comic Opera Company.  
"The Watteau Shepherdess."  
Keeney's.

Produced for the first time in vaudeville this week at Keeney's, this miniature comic opera is a most ambitious effort in story, music and lyrics. Written by Harold MacGrath, the author of several works of fiction, with the music by Fred W. Jackson, "The Watteau Shepherdess" marks a new era in vaudeville for pretentious productions. It follows comic opera lines without the comedy element, and has twelve people in the cast, carrying an orchestra leader. The scene is set in a forest in France during the reign of Louis XV. The King (Alfred Kappeler), invading the woods with his suite, including the Due de Richelieu (N. K. Cafferty) meets Oliva, a shepherdess (Mabel McCane), with whom he falls in love, preserving an incognito. His tender feeling being reciprocated by the girl, Richelieu attempts a separation and as a final recourse de-

## NEW ACTS OF THE WEEK

clares the King's identity to the maiden, who immediately forswears his affections in a melodious singing finale. There is a chorus of eight, equally divided as to sex. The male portion is strong of voice, but the women are weak in that respect. The operetta runs thirty minutes, during twenty minutes of which after the opening the chorus is not seen or heard. Miss McCane, of pleasing personality, the prima donna of the tabloid opera, has a sweet although small soprano voice, and should have the assistance of the chorus whenever available. Mr. Kappeler is a much better tenor than actor, while Mr. Cafferty combines the good qualities of both, having the choice selection of the piece. The music is a trifle high grade possibly for all vaudeville, but "The Watteau Shepherdess" is assured of a cordial reception in all houses where the more refined classes are catered to. *Sime.*

Delight Barsch.  
Girl Act.  
Keith's.

About all that is left of "The Isle of Spice" is the girl act headed by Delight Barsch and including the Eight Broomstick Witches, first shown in the West. Two songs are given, the one belonging to the title and an opening number in which the performers are dressed as Japanese. The figures are rather well worked out and it is a lively and well trained bunch of girls. The act drew so many encores that the orchestra got the habit and kept on taking them after the audience had had enough. *Chicot.*

Harry and Kate Jackson.  
"His Day Off."  
Pastor's.

The Jacksons have been West for some time, and are appearing at Pastor's this week in what is practically a new sketch, retaining some features of the former ones. It is comedy, pure and simple throughout, sometimes very broad, but the efforts are successful in obtaining laughs. A wrestling match with a batch of dough is not always considered the essence of fun by the fastidious, nor is the throwing of a plateful of vegetables and a bowl of salt in soup generally so specified, but these tactics amused the Pastor patrons, who fairly howled over the sketch. Mrs. Jackson played the part of a deceived wife with a seriousness worthy a better reward, and Mr. Jackson gained all the points possible. *Sime.*

Stanley and Leonard.  
Singing and Dancing.  
Hurtig & Seamon's.

John Stanley, last of Stanley and Brockman, and Grace Leonard, who was lately doing a single turn, have doubled in an act which they call "A Few Vaudeville Ideas." There are very few ideas for the amount of time consumed, and the pair would do better independently of each other. Mr. Stanley does a little dancing of the Cohan sort that gained him popularity, and Miss Leonard sings "Ain't It Funny What a Difference," but no longer claims it to be an imitation of Raymond Hitchcock. It is a very poor piece

of work and she makes it worse by singing two verses. There is a poor encore in one in which Stanley wears a second-hand comic opera costume and sings a song remarkable for its badness. He should do more dancing and let the singing go. The act seemed to please the Hurtig & Seamon audience. *Chicot.*

"Araco,"  
Hyde & Behman's.

"Araco" is on the "Phroso" order, being a man, without the large body of the usual figure representing an automaton. It is a foreign act, appearing for the first time here at Hyde & Behman's. A woman announces the figure, and thereafter a man attends to the details, the woman sitting at a switchboard, operating the keys. A wig is nailed to the head of the figure on a false top, and through palming, glass eyes are apparently placed in the sockets. The lips are held together with pins, placed through them in view of the audience, and the man representing the mechanical figure equals "Phroso" in restraint, but "Araco" is not nearly as well worked. Neither is it a pleasant act to sit through. No applause was given. Unless exceptionally novel, acts of this nature are no longer desired in the better grade of vaudeville. For the smaller houses something might be made of "Araco" if Americans were allowed to handle it for show purposes. *Sime.*

Harry Calvo.  
Freak Vocalist.  
Keith's.

Billed for next week, Harry Calvo was put on Monday afternoon to replace an act sent elsewhere. He sings in two or three registers, his natural voice being a light baritone, with a falsetto and counter tenor for changes. The idea is old and he gave it no new twist though his work seemed to hold the interest. He makes a fatal mistake in talking, more particularly when his idea of humor is to tell how different girls receive or reject a kiss, and to draw his examples from English and Scotch dialects. He should stick to singing and not make so many announcements. He did very well as an opening act. *Chicot.*

Mr. and Mrs. Mark Monroe.  
"The House That Jack Built."  
Keeney's.

There is no definite information at hand as to how new this sketch is. It may have arrived from the West. The novelty is in a setting from which the sketch derives its title. It is a combination drop which when unfolded represents a "centre door fancy" setting, complete within itself. With this novel piece of stage property the act could play on any street corner. There is something resembling a sketch based on mistaken identity, Mrs. Monroe assuming two characters, a French maid and a wife. There is nothing to be said about the Frenchy part. "Ze" often pronounced was the woman's conception. The wife was somewhat better. Mr. Monroe is not an actor in the true sense; and the pair re-

ceived a frosty reception. Outside of the drop mentioned, it is not a sketch; it is a pity. *Sime.*

Salmon and Chester.  
Songs.  
Pastor's.

Billed as the "Australian Laughing Team," the pair made its first appearance at Pastor's Theatre this week, and presumably for the first time in town. It is a coster singing act, with the man attempting two of Chevalier's numbers, the first of which, "My Old Dutch," he handles nicely and is well made up for the part. There is some talk not to be commended, and a laughing "impromptu" selection is the finish. While it has no real merit, it pleased the Pastor audience greatly. The costumes are bright, the pair have a good appearance, the woman particularly possessing some magnetism, and with a little effort and advice the act could be reshaped into a first class offering. *Sime.*

Wentworth and Vesta.  
Comedy Acrobats.  
Pastor's.

Two men, one as a clown and the other in a grotesque makeup, do some very good falls, finishing with a dog in a triple somersault to quite some applause. If both men were to make up as clowns, working out the tumbling in some more distinctive comedy manner, the dog, which is not an attractive portion of the act, could be eliminated and the team stand on their own merit. Both being first rate tumblers, the solution should be easy. *Sime.*

## OUT OF TOWN

Juliet Wood & Co.  
"The Downfall of the King."  
Gloversville, N. Y.

Miss Wood and her partner, assisted by stage hands, have an act which, after considerable trimming, will be able to make good on any circuit. The one great trouble as it stands is its abruptness. The opening is so short that the audience cannot catch the drift of the humor until a good share of the dialogue has been disposed of, and just as the house is becoming interested in the slangy dialogue time is called, and the act is over. The idea is a good one, and by following it for, perhaps, seven additional minutes before the comic suicide of the king, better results would be obtained. *Milford Mowers.*

## PROCTOR'S JUBILEE.

There has been a succession of crowded houses at the Fifth Avenue Theatre this week, where Mr. Proctor has been celebrating his anniversary as a manager. As announced in last week's Variety, a change of play has been made daily with a big headline act from one of the vaudeville theatres supplementing the usual bill. The event has been a notable one, and Mr. Proctor has been enjoying a rush business in one of the worst weeks of the year. The events will come to a close with a big bill of headliners in a Sunday concert tomorrow.

Charles Blake, who closed recently with one of Hurtig & Seamon's companies, has entered upon a partnership with Victor Vass.

# MELVILLE READY FOR KEITH.

Vaudeville has no season, and its troubles follow the weather with unvarying fidelity.

The latest agitation is between Frank Melville, the summer amusement director, and B. F. Keith. Mr. Melville has the direction, among many others, of summer parks at Paterson, Syracuse, Buffalo, Pittsburgh and Toronto.

In each of these cities the Keith Agency books a vaudeville theatre.

Mr. Melville has occasion to use many vaudeville features for his list of parks, and it is understood that the Keith Booking Agency is instructing acts that if they play the Melville time they will be debarred from the Keith bookings hereafter.

Upon the question being put to Mr. Melville as to what extent he thought this threat would go, he said: "I have not given the matter any thought, although I have heard it. I am offering twenty-five weeks of time, inclusive of the whole summer, to vaudeville acts, and I am not concerned over any threats of vaudeville managers. If I find that Mr. Keith is attempting to interfere with my business, I shall simply retaliate by adding sufficient vaudeville theatres in desirable cities now occupied by Keith and others until I am enabled to offer as much time as any manager. That will not be difficult with the twenty-five weeks I am now giving. I could easily make a connection to-morrow allowing me to do this, but shall act independently as long as I am left alone."

# VAUDEVILLE "PEANUTS."

The eight "Peanuts" from "The Mayor of Tokio" will appear in vaudeville under the management of Charles Marks, who launched May Boley and the "Village Cutups."

"Peanuts" describes young women slightly smaller than "squabs," who are about one-half the size of "amazons."

Booking has been secured by Mr. Marks for Western time, and the act will open in Chicago some week during next August.

# PARIS WILL PLAY.

"Paris," a Belgian violinist who has adopted this pseudonym, will be one of the features of the bill at Weber's to-morrow evening. He appears in a short sketch in which the old tale of Faust and Mephisto is provided with a new motive, the devil permitting an old musician to regain his youth and virtuosity in exchange for his soul. This is his first appearance here.

# CIRCUS STARTS.

The Sells-Flotow circus left winter quarters at Denver last week for the South, the opening dates being through Texas. It carries sixty cars this season, and the menagerie is said to be one of the best carried by any tenting organization this year.

John T. Kelly, the monologist, who returned a few weeks ago from a Western tour, underwent an operation for a nasal affection last week.

# ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor Variety:

Sir—In reference to Julian Rose's letter in your last issue, I beg to say that the letters exhibited by him to you are all in reference to a medley of Irish (not patriotic) airs which I arranged for him last summer, but which I do not believe he has yet sung in public. Not appreciating the necessity for extreme caution, I did not particularly specify the Irish medley in subsequent communications, which explains why Mr. Rose has letters that to those not acquainted with the real facts would appear to verify his claim.

I distinctly and repeatedly refused him the use of the patriotic airs, and his use of the same is a breach of friendship, to call it by no stronger name.

Charles Hoey, of Hoey and Lee.

April 11, 1906.

Editor Variety:

Sir—Please, oh! please, spell my name correctly. The notice from Manitoba is very, very satisfying, but who in thunder knows "M. McCartelgy?" I don't and it is not fair to those managers who are breaking their necks running after me to force time on me. There may be somewhere in this or other bright and sunny lands, where genius scoffs at lack of bookings, I say there may be one M. McCartelgy, and it would not be right and just to swell him up with my sweller. Think, sir, think, M. McCartelgy has made the hit I have so long been trying to make. I HAVE made it, but the fact has not been recorded on history's pages. Though I have been burning and burning under the bushel, but only burning up oxygen, hoping against hope that I would be discovered and now!—alas, it is to weep. After sundry and some cautious feelers as to the managers' opinion, likewise the press agents, dramatic critics and others who also ran with the old machine, I return to

"Chi," glorifying the power of gold, to find upon my arrival that M. McCartelgy has copied my one best bet of the day and I must walk. Ah! woe, woe, woe.

Apropos of a certain Anderson who has been plucking the actor of his coin, he landed me while in Chicago for a couple of thin green ones, and had it not been for Al Lawrence, I would have fallen for more. I refer to the grafter who calls himself alternately Cope, McCue, Anderson, etc., and a friend of Mr. McCallum.

Myles McCarthy.

April 7, 1906.

Editor Variety:

Sir—Will you kindly insert the following? Edward Chrissie (Buell), playwright and actor, died suddenly March 31, aged 65 years. He had been connected with the theatrical profession as an actor and author for over forty-five years and up to three weeks of his death. The last company he was connected with was "The Foxy Tramp" company, previous to which he played the Sullivan & Considine vaudeville circuit throughout the West. He was buried from the Actors' Union Rooms, 8 Union Square, Tuesday, April 2. The members of the Actors' Union and the members of Alleghania Lodge, K. of P., of which the deceased was a member, attended the funeral in a body. At the time of his death he was financially in easy circumstances. The real cause of his death was being waylaid, robbed and terribly beaten March 20, from the effects of which he never recovered. He was in entire ignorance as to who the persons were who assaulted him. Friends are trying to solve the mystery and bring the culprits to justice. The interment was in Alleghania Lodge, K. of P., plot, Evergreen Cemetery. Associated Vaudeville Artists of America, per Harry De Veaux, President.

# DON'T FORGET THE BENEFIT.

Artists are requested not to forget the vaudeville benefit to the Actors' Fund of America, to be given at the Academy of Music on Sunday, April 29, under the charge of Tony Pastor.

It is Mr. Pastor's desire to place this evening as an event of note on the records of the society to which all members of the theatrical profession should feel obligated.

All vaudeville artists who will be available for that evening should forward their names at once to Mr. Pastor so that he may be assured in proper time of his complete bill and arrange accordingly.

# NEW FIRM IN THE ANNEX.

Clinton Wilson and James D. Flynn have taken an office in the Knickerbocker Theatre Annex and will conduct a vaudeville agency there.

Myers & Keller will book the Brighton Beach Music Hall this coming season.

# IRVING LEWIS IN VAUDEVILLE.

The managing editor of the Morning Telegraph, Irving Lewis, played vaudeville critic last Monday, reviewing the bill at Proctor's Twenty-third Street Theatre.

Mr. Lewis' first attempt showed promise, he having gained considerable knowledge of variety acts in a long experience at "trimming" the copy of others.

# WILL HE?

D. F. Hennessy has been offered a position by the Shuberts at \$150 weekly. He is still considering the offer. It is believed that the Shuberts desire his services as the manager of a vaudeville house in Syracuse. This is the second effort that has been made lately to tempt Hennessy from under the Keith wing.

Harold Vokes and Mabel Daly will appear at the Twenty-third Street house May 7. "Hap" Ward is now rehearsing the pair.



CHEVALIER DE LORIS' NEWEST PIANO.

The cut shows the full sized piano now used by the Chevalier de Loris in his marksmanship act. It is almost half as large again as the one originally shown by him and possesses more than double the tone. Each of the thirty-eight inch and a half targets shown in the base is directly connected with the action of the piano and no recourse is had to clockwork or other mechanical devices, the piano playing being absolutely a test of marksmanship.

# Shows of the Week - - - By Sime

## TWENTY-THIRD STREET.

Mr. Proctor at the down town house this week is presenting a bill worth a long trip to see. The feature through newness, Margaret Wycherly (reviewed under New Acts), was distanced by Fred Walton in "Cissie's Dream," who played a return engagement here within a month. There has never appeared upon the American stage a more delightful pantomimist than Mr. Walton, and the second engagement did not impair his drawing power or the appreciation of the audience. The reviewing of the sketch allows an opportunity to catch the points overlooked the first time, and also to take note of the nimbleness of Walton's feet. He is the real English dancer, a comedian with his understandings did he wish to so employ them.

Melville Ellis in a musical monologue appealed more to the feminine contingent. He seems to have changed his repertoire of musical selections, singing one of his own songs, a pretty number and one which will become decidedly popular.

The Elinore Sisters attracted some attention and applause through the elegance of May's diamonds and the waving of Kate's hands, while the Vassar Girls made altogether too much noise on the brasses. Abreast of the footlights, the music should not be blatant at all times, but adapted to conditions. The electrical finale was effective.

Clifton Crawford received a hearty reception after the Kipling recitation, which he does extremely well, much better than some of the lighter material. Mr. Crawford has occasion to use a very pretty young woman during the opening number, who should have a program position.

Sam Watson with his barn-yard collection of animals pleased because the act is a novelty in its way, crowing chickens at 11 P. M. around town not being a common occurrence. There are two pigs, one a "squealer" which might be excused and the other a full grown filthy looking hog, never a pleasant picture anywhere, much less on the stage and especially in this act, where its presence is entirely unnecessary.

Mr. and Mrs. Mark Murphy in "The Coal Strike" appeared very early owing to the length and excellence of the bill, and Sid Baxter, with Brown and Navarro, was also listed.

A feature of the intermission now is to throw the announcements and pictures of artists to appear the following week upon the screen.

## PASTOR'S.

Several disappointments of the scheduled acts caused an almost entire change of bill at Pastor's this week, leaving Cook and Sylvia and Harry and Kate Jackson as equal features. The Jacksons, Salmon and Chester and Wentworth and Vesta are under New Acts.

Cook and Sylvia drew down a great amount of applause. Cook has added several new dance steps, and dances with an ease observable in only a few who do his style of work. Sylvia has discovered the secret of reducing. She never looked better, with a new dressy dress, and an almost trim figure.

Gordon, Vidocq and Flynn in "McKenna's Reception" have lately left a burlesque company. The sketch has not improved,

and although the men are fair Irishmen, a better groundwork should be procured.

Hoyt and Waller in a conversation got some laughs here which could be obtained in no other place, for Hoyt is neither original in method nor talk, and the Fraser Trio went through their routine of dances. It would seem that in the course of years a new dance should have been discovered. Hubert DeVeau drew chalk pictures and Jules Larvette, a sleight-of-hand performer, opened the show.

George and Georgie, a man and a boy dressed as a girl, did some acrobatics from the bounding net stretched over a billiard table, the boy concluding with twenty-five consecutive somersaults. Nothing original was done, even the opening, where the man employs a seltzer bottle, being a copy. He is dressed as a tramp, and upon removing the coat reveals underdressing which is not wholesome looking, even though the character is borne out. The makeup of the man is poor also, and there is no possible reason why the boy should dress as a girl. It does not help the act and prevents the young man from appearing neat in the loose tights.

Leo Stevens and Lillian Keeley have a "change" act, in which both wear two different costumes, Stevens first showing as a Dutchman, in which he is bad and the talk worse. He goes back to the "long cannon of '76," but afterwards with a funny sneeze does better. Miss Keeley would be much better looking did she dress her hair differently, and it would not be amiss to fill in the low neck. She is not at present physically built to make an impressive showing decollete.

Burton and Primrose in a character sketch of a servant and tough girl made no impression, and the Trolley Car Trio also appeared.

## DEWEY.

The Dewey this week houses Fred Irwin's "Big Show," and it is a well conceived organization. There is no violent horse-play, very little of anything coming under the head of slapstick, and there is not a suggestive word or action throughout the performance.

There has been a legitimate attempt to give a legitimate production, and that it has succeeded made itself manifest in the opening piece called "The Only Pebble on the Beach," written by Harry W. Williams and Aaron Hoffman, with music by George W. Foster.

There is one musical number of high grade, well rendered by the company, and it was enthusiastically applauded. In the final bars the music approached grand rather than comic opera, and the chorus was responsible for the result, being helped out by a "freak" voice in the possession of Elsa Bohm. Miss Bohm uses her gift with greater aid to the concerted number than in her olio turn. That is accounted for by the poor selections she has chosen to sing alone.

There are six acts between the pieces, one being an imported act, the "Ratsenhenders." It consists of a song or two and a drill.

W. S. Harvey did some showy juggling, appealing to the audience through the cumbersomeness of the articles handled, and Carleton and Terre did a conversation

with songs, on the order of the old team, although this Frank Carleton is not the comedian that Al Carleton was, whom he replaced, allowing the act to continue the use of the name.

There are three comedians led by Will H. Cohan as the inevitable Hebrew. Cohan handles the part with judgment, and, small of stature, can get more out of the part through his size than many another could. In the afterpiece there is a really funny bit when Cohan dares a couple of his tormentors to strike him. His dialect is moderately good, but his companions in mirth, Charles F. Buckley and Harry Devine, are not up to his standard, it devolving upon Cohan to carry the entire comedy end.

There are seven blondes in front in the chorus at the opening, and the better looking girls are kept in the back row. While there are plenty of the "merry-merry" none receive a position for the beauty race, and only sing well when all are assembled.

The closing piece "Wives of the Sultan" was written by Williams and Foster, but does not equal the opening in its music.

The show must be ranked as one of the leading burlesques of the season, and probably in the van of all the others through the conscientious effort.

## HYDE & BEHMAN'S.

The disappointments at Hyde & Behman's this week robbed the bill of some comedy, but the show was well balanced, and closed with Henry Lee in impersonations.

Mr. Lee has added Col. Mann, John D. Rockefeller and John Paul Jones to his repertoire, dropping Andrew Carnegie for the Colonel. It is not a good representation from close range, but answers the purpose, the descriptive monologue being sufficiently expressive. As Rockefeller, Mr. Lee wears a poor wig, and as Jones he evidently believes that the sea warrior must have resembled Henry Lee to a remarkable degree for other than the costume, it was Mr. Lee himself who looked and spoke the part. The act pleased as it always does, for it has a clever setting, and Henry Lee is one of the best impersonators we have. He is working the changes in quicker time than formerly, adding a snap to the performance.

John Hyams and Leila McIntyre were a solid hit. Hyams has considerable natural humor and does not overdo the German girl in the latter half of the act. Miss McIntyre takes immensely with the women, and her "child" songs are a treat for she does not have to strain for the proper vocal pitch. Some of the dialogue could be cut to allow of another song.

Grace Cameron with her "kid" song preceded Miss McIntyre. Intent study of Miss McIntyre's number would be highly beneficial to Miss Cameron, who undoubtedly has neglected to protect her apartments with a burglar insurance, as all available space on her person is covered with jewels.

Burton and Brooks, in songs and conversation, met a good reception through some of the bright lines and the clever encore with a song which should be kept up to the minute in topical verses. Cherry and Bates, on the bicycles, were the first to

show. One good trick was accomplished on two high pedestals, and there is some comedy.

Roberts, Hayes and Roberts in their sketch, which is mainly held up through the dances of the young people, fairly pleased, and Burke and Dempsey, in a hard program position, received encores through parodies at the finale. The talk is not amusing, but there is a good straight man, and the comedian could do much more with better material.

## KEENEY'S.

Frank A. Keeney may blame the weather for the poor attendance this week, but the show is really the cause. Other than "The Watteau Shepherdess" (under New Acts) there is not an entertaining feature on the program, and the bill falls flat.

The Zenzette Sisters, a newly imported juggling act, were obliged to cancel and Leon, Adaline and Rice replaced them. Rice has been added to the act since last seen, but is a poor comedian, with little pretense at juggling, which the others do, but not in an improved manner. Slips are frequent, and nothing new is attempted.

Mabel Lee, a Brooklyn girl, was also listed to appear, but did not, and an illustrated song act was brought over from New York to fill in. It was probably placed in the house without expense to Mr. Keeney for the week, and did more harm to the bill than a paid artist of inferior type could possibly have done. Two songs were sung, neither of which received any applause. It was a striking example of the foolishness of expecting anything worth having for nothing.

Millard Brothers, comedy bicyclists, opened the bill. The comedy end is a reckless rider, but has a poor idea of how to dress to obtain a comedy effect. An altogether new costume should be secured, as the combination of a shirtwaist and a bouffant with a pair of trousers is not humorous. A trick of riding backward down a flight of stairs at the finish for an encore is relied upon as the feature, but the team is not out of the ordinary.

James Richmond Glenroy had difficulty in forcing the audience to believe his old time talk and epitaphs were funny, and they were not, though heard here for the first time he was laughed at moderately.

Hallenbeck and Parquette, colored men, had two new songs with a few old jokes, but are a little better than the average of this kind. One of the men is the blackest ever, probably made so by lamplight.

The Elgona Brothers in acrobatics, into which an effort is made to inject comedy, just "fake." One of the boys is a good contortionist and could make a good acrobat if properly placed, but there is nothing to the present act in either department. The idea of humor is found in the opening when one expectorates in the other's face. The team are evidently foreigners.

Mr. and Mrs. Mark Monroe will also be found under New Acts.

Spadoni, the foreign juggler, returns to Proctor's Twenty-third Street on June 18, inaugurating an American tour of 35 weeks.

# Shows of the Week - - - By Chicot

## HAMMERSTEIN'S.

Peter Dailey will do sketching when he comes into vaudeville. Perhaps it may be beneath his dignity to merely do that which he does best, but at any rate he will persist in sketching and offering a particularly poor brand of sketch. This is largely because he cannot come on the stage and merely sing. He must take money from other people on the stage first to convince them that it really is Peter Dailey. The present sketch is a very bad example, but he makes a hit with the Lulu Girls and sings one verse each of three of his Weberfields hits. There was a real sketch shown by Wilbur and Mansfield. They changed from "Prospect Street" to "A Bird and a Bottle," and did as well as might be expected in this peculiar house. They gained plenty of real laughs with some genuinely humorous bits. Both played well, Miss Mansfield having, in the role of the woman doctor, the best character in her repertoire. The Kauffmann Troupe were one of the real hits with some good trick riding. There are eight in the troupe, and while it is all good work, the pirouettes of one of the young men is so far above the rest that it deserves to be made into a special act. Avery and Hart were playing in listless fashion. They have new dressing, but no new material save a changed line here and there. In spite of it all they scored with the audience. Kelly and Violette have changed the act about a little. Miss Violette no longer spends most of her time changing her costumes, but stays on the stage and helps out. She makes two changes, which are plenty in an act of this length, and gains more chance to score a personal hit. Cadieux works on the bounding rope. He has adopted a very dumpy style of costuming, and while he performs the routine tricks he gives no attention to the minor points of finish. The real value of a bounding rope act lies in the gracefulness of the artist. Karno's Mummung Birds made their usual rough house hit, while the Zancigs held the audience well at the close of the bill by working so rapidly that they had the audience interested before they could get out of their seats. A. O. Duncan had some new jokes (and a new suit) in his ventriloquist specialty, and made his usual hit, while there were good motion pictures to close.

## COLONIAL.

While there were several "first appearances here" on the program at the Colonial there were no acts new to the town. The bill is one that looks better on the stage than on paper, with Grace Van Studdiford for the headline attraction. The son of Satan has been finding his own peculiar amusement in sifting snuff down from the upper part of the house was at his work Monday night just before her appearance, and the whole right hand section was sneezing in a way that made it hard for Miss Van Studdiford to retain her composure. As it was her face wore the smile that won't erase, but she sang in good voice and scored a hit. Gus Edwards' "School Boys and Girls" made a pleasant impression, though the youngster who does the Hebrew comedy is a sad affair indeed. His labored imitation of his elders struck home in the audience as being funny, but they were in the minority. The act as a whole is decidedly good and

the finale won a number of encores. Josephine Cohan and her company in "Friday, the 13th," pleased, though Edward Powers overacted to the point of burlesque. Miss Cohan has made rapid strides as an actress. Fred Niblo with his rapid fire talk got about half an hour of monologue into twenty minutes. Most of it is good, though there are tales told that have been told before; some in other acts and some in the newspapers. He has always had the trick of winning his audience and he held them through his turn. Two minor matters are greatly in his favor—he does not sing nor does he break his talk into three parts, like Cmsar's Gaul. He tells all that he is going to and then leaves the stage for good. The Brothers Freydo offer a hand standing act on the lines of the work of the Brothers Damm. They perform some capital tricks in hand to hand catches and show some very tiresome comedy. The larger Freydo should awake to the fact that he is not a pantomimist. Charles F. Semon had a cold house to work to, but he soon warmed them up and after that he and the audience were fast friends. He has a new opening song and has made some additions to his talking. The Golden Gate Quintet work for the hit they make. The men might get reckless and indulge themselves in new wigs for the Chinese specialty. Those now employed have been in use for several years. The Elite Musical Four lack showmanship. They open with a quartet of trumpets then go to the musical bottles. There is a Saxe quartet and after that accordion playing. The bits do not mix well. They should stick to brass or else begin less pretentiously. They use the American flag for an applause getter. This sort of thing should be stopped. Howard's Ponies show a very good act and there are pictures.

## HURTIG & SEAMON'S.

Hurtig & Seamon have a very good bill this week and the religious feast appears to have no bad effect upon the attendance. There is one new act on the bill, the new combination of Stanley and Leonard recorded under New Acts. The headline is Henri French, whose imitations of other entertainers are not entertaining. Mr. French does many things, but only in the unicycling does he hold his own. He has a small disappearing illusion, makes a bad rag picture, does some fair juggling and impersonates a number of orchestra leaders and composers, an offering that is burlesque without being intended to be considered as such. Mr. French attempts to do too much and accomplishes too little. Clayton White, Marie Stuart and Belle D'Arcy make the real hit with "Paris," a sketch now growing old, but still appealing. There is real cleverness in Mr. White's impersonation of the contrasting candidates for the mayoralty and Miss Stuart gets along well with her songs. It closely approximates a continuous laugh. Hoey and Lee fared well with their talk and parodies, and Bimm, Bomm and Brrr show an increasingly good act, their revolving carillons providing an effective finish to the act proper. They are clever enough to dispense with the time-worn imitation of a German band in the encore. Edna Aug made a hit with "Henry

Brown," largely on the strength of a man in the box, who sang a parody chorus. She makes her own hit in the scrubwoman specialty, but errs in getting away from the idea and addressing the audience instead of the leader. Her earlier work is marred by roughness and a reprehensible habit of injecting patter into her songs. The extra talk is not good and detracts sadly from the effectiveness of her work. The things she does may be clever in themselves, but they have no place in the act as it stands. Charles Prelle has his dog show that seems to please here and Innes and Ryan open the show. Miss Ryan shows two striking costumes, the second of which does not meet properly in the back, a streak of flesh being discernible to the corset line. Mr. Innes has a bad habit of wearing his hat on his right ear instead of his head. It is not smart, as he imagines; it is merely tough. The act is poorly laid out, the talk being cheap and the songs badly chosen.

## BOWERY.

The Broadway Gaiety Girls, at Miner's Fowery this week, seem more at home at that house than they would on the real Broadway. Some of them suggest the Flatiron Building at the Twenty-third street end, while others resemble the face of the structure a block lower down, but they are all willing workers and sing in the choruses with a loud voice, whether they be fat or thin. The ensemble numbers are good for the most part, and in the two burlesques we get Mildred Stoller in tights. Miss Stoller in that condition shatters memories of some years ago when she was thinner than she is now. She should stick to skirts. Johnnie Weber is the star comedian, and in the main he does clean cut work. At times he grows vulgar, notably in his offering in the olio, but for the rest he is a man with a crude but effective comedy method, and the audience liked him well. In his olio offering with motion pictures he derives a lot of fun from a "chase" film. The idea is very much better than his humor. The Phillips Sisters start things in the specialty part. Both are lively misses, and one of them could make a stir in a Broadway broiler bunch. She is lively to a degree. Jack Marshall says that he does imitations, and the audience takes his word for it. There are a few from Missouri who are not shown. Gardner, West and Sunshine made one of the hits, the grown up whites sitting back and permitting the mulatto child to do most of the work and get all of the applause. It is bad for small yellow children to get all of the applause, and Sunshine shows it by evincing a disposition to put on airs. Tom Kennette does a single Irish turn that is not as bad as it might be. It is not exactly good, but it is so much better than you think it is going to be that you rather like him. The Minergraph takes up the time with a straw ride with a whole lot of snow. It is evident that the picture was not taken in the vicinity of New York this season, but it gets laughs, though it is painfully labored in its comedy. Taken in all the show pleases well, as is shown in the large attendance. After Monday an unwelcome show finds small support at these houses.

## KEITH'S.

They seem to like bicycle acts at Keith's. It was only a couple of weeks ago that the Proveanis were there and now it is the Valdare troupe with almost the same group formations. The trick work is different and more limited. One new form of single wheel is shown wherein a board is mounted with pedals some three inches from the centre. This is novel, but the rest may scarcely claim that classification. It is even work, however, and pleases. The minor costume changes suggested last week have been made, but it is not well to use white costumes as they soil so easily that they are in bad shape before the end of the first performance. Delight Barsch and her girls are spoken of in New Acts and a turn coming under that classification only a few weeks ago is the Max Welson Troupe. The latter close the bill and form a capital number. Scott, Wilson and company have taken up that old idea of an apology for the absence of a member of the team, whereon some one in the house volunteers his services. They do not gain much through this and they are hurt by the "company," a badly handled two-man giraffe. The old act was more compact and therefore better. Felix, Barry and Barry gained a lot of laughs and half a dozen encores, while the Musical Avolos made much music on four xylophones. There is almost too large a volume of sound. Daisy Harcourt went surprisingly well with three bad songs. They are very English and very old. Both faults should be remedied. Lew Hawkins chattered about things and Carroll and Baker did some singing and talking as well as a little dancing. The dancing was good, but they are not clever at the rest of the work. Milt Barlow and Harriet Nicholson do one of those old time stunts in which a tramp pays a call and is entertained instead of being thrown out. If there was any new idea in the act it might pass, but the jokes are as stale as the skit idea and tire. Sailor and Barbaretto did a couple of songs before Miss Barbaretto went in for facial gymnastics. That she has an expressive face is no warrant for the overworking of the expressions and neither the song nor the business is to be commended. It is time they found something new. They are hurting a good turn by not keeping it up to the original standard. St. John and Le Fevre have a merry time singing and dancing and Harry Calvo opened the show. He is to be found under New Acts.

## TILLER'S PUPILS COMING.

The Empire circuit claims to have made arrangements whereby between two hundred and three hundred English chorus girls will be imported for their burlesque companies next year. Many of the girls are recruited from Tiller's troupes, a number of dancing and singing companies in England.

## "PALS" IN NEW HANDS.

Hal Davis and Inez Macauley will return next season to "The Unexpected," the sketch they used before "Pals" won them away. "Pals" will not be withdrawn, but will be managed by Mr. Davis, the present members of the company being retained except for Mr. Davis and Miss Macauley.

# Shows of the Week - - By Rush

## ALHAMBRA.

Thomas J. Ryan, who has given to vaudeville about the most delightfully natural Irish character creation it has, is fortunate in getting so worthy a successor to the other two chapters of the "Mike Haggerty" series. "Mag Haggerty's Reception" is the feature of the Alhambra bill. Will M. Cressy's new work equals if it does not surpass his other two sketches in the brilliancy of its comedy passages, but the touches of sentiment that marked "Mag Haggerty's Father" and "Mike Haggerty's Daughter" are missing. The omission, however, is almost forgivable because of the bubbling fun that runs through the sketch from beginning to end.

Eddie Clark is cavorting for the delectation of Harlem audiences with his six "Winning Widows." Clark "gets second money" on the Alhambra bill. His "piker" monologue is true to type, and Clark looks the tout to the life. It must have cost Clark considerable money and study in "the field" to work up so skillful a bit of character drawing. The half dozen widows toil cheerfully and to considerable effect in an effort to make good the descriptive caption on the program, in which Clark calls his offering a "miniature racing musical comedy."

Minnie Harrison doesn't give Turner's animated song sheet half a chance. The negro chorus was permitted to come into the proceedings only for a couple of choruses, while Miss Harrison had three songs all to herself. The dark men behind the song sheet had good voices, and although Miss Harrison's songs were pleasing, the audience would have had more of the ensembles.

J. K. Murray and Clara Lane are accomplished ballad singers, and their sketch furnishes the excuse for a neat arrangement of musical numbers. The last selection was from "Il Trovatore," which ended with a high note that brought the usual applause from the house.

John T. Thorne of the comedy team of Thorne and Carleton has a unique makeup and talk that is screamingly funny. He succeeds in greatly damaging his act by using several jokes that have been admitted to the chloroform class. That venerable one about a fat sister and a sister Lena is a sample. 'Twas a pity, because for the rest the act was a winner.

The Jackson family of trick cyclists close the bill. Their work includes the best things most of the other cyclists have done, and some that are new. The stunts of the smallest member were particularly good.

Caron and Herbert have some middling comedy acrobats. Forwards by the straight acrobat made up the best of the tumbling. Polk, Kollins and the Carmen Sisters pleased with their banjo playing. Chalk Saunders opened the bill.

## PROCTOR'S FIFTY-EIGHTH STREET.

Vesta Victoria is making her appearance at Proctor East Side house this week with a new song or two and several of her old ones. It might have been expected that Miss Victoria would fail to obtain quite the degree of enthusiastic appreciation that has met her work before the wiser audiences in the city. But the English singer's fame had spread, and Fifty-eighth Street was predisposed to welcome her. The audience on Wednesday night demanded the whole rep-

ertory, and insisted on encore after encore.

The Red Raven Cadets caught the upper part of the house by firing several noisy volleys and climbing a papier mache wall to the accompaniment of smoke, blank cartridge explosions and unlimited noise. The red and gold of the cadets' uniforms are somewhat dulled by wear, but practice has made perfect the drill of the girls.

Clarice Vance, with about the same songs and her unique method, pleased and took her usual number of curtain calls. "A Smashup in Chinatown" is Matthews and Ashley's excuse for several songs and some talk all along the same line of humor. Some of the talk is topical and bright enough, and the Hebrew comedian has several good verses in the final song.

Bert Howard and Leona Bland have a rather novel sketch in "The Stage Manager," which furnishes opportunity for the specialties of both parties. Mr. Howard has a piano solo chosen apparently to display his skill in execution. Miss Bland's characterization of the self-satisfied sous-brette is funny, and some of the business with the orchestra is clever.

Vinella's trained horses is a dull animal act except for the boxing match. The horses do almost nothing that has not been better done before, and require a good deal of coaxing.

The Wolpert Trio of balancers and tumblers have some smooth head to head balancing and a two high handstand that is exceedingly well done. One of the men springs into position supporting himself with one hand on the other's head. Tanner and Gilbert, with a sketch, and Celina Bobe, xylophoniste, were the others on the bill.

## THIRD AVENUE.

The second week of this theatre's career as a vaudeville house opened with a fairly good bill and a rather slim attendance, largely due in all probability to Monday bad weather.

Gracie Emmett and company were featured in "Mrs. Murphy's Second Husband." Miss Emmett has plenty of good comedy lines and uses them to the best advantage. Also she has trimmed down the tendency of the other members of her support to make too much noise. The sketch goes rather more quietly than formerly, the change being greatly to its advantage.

James and Bonnie Farley call their farce sketch "A Matrimonial Substitute." It runs to complications bordering on the risqué and some of the talk is of the same sort. The situation developed by the appearance of a piano salesman in place of a man who is to marry the girl has some of the elements of a vaudeville farce and the Farleys manage to make it funny.

Fitzgerald and Trainor, a pair of men, do some dancing that is almost good, but their talk is pointless and their songs not much better.

Metcalf, Paddock and Edwards do musical numbers after the manner of all the other musical teams, but in the blackface comedy man of the combination they are more fortunate than most of the rest of the musical acts. The comedian has some fairly funny bits of business. In their ensemble number the accordion comes in too strong to permit the 'cello to be heard.

A novel "walking dummy" dressed in

G. A. R. uniform and a number of bright lines makes George Hussey's ventriloquial act fairly well worth while, but he would increase the value of his offering very much by introducing some mechanical features and dressing his figures better.

Tom Gillen with some more of those "Finnegan" stories won a few laughs from the frosty house and Pongo and Lee, with comedy acrobatics, completed the bill.

## AMPHION.

Harrigan, the tramp juggler, is the feature of the Amphion bill this week. The program announces that this is his last appearance in vaudeville.

Harrigan had the fourth place on the bill and to him fell the credit on Tuesday afternoon of injecting the saline solution into an almost lifeless audience. He is using the same act, with a few new lines between the tricks. It was due to these that he won his laughs. Much of his comedy consists in "kidding" his audience in a bolder style than most other performers would dare attempt, but it succeeded Tuesday.

Charles Burke and Grace LaRue followed Harrigan and made good from beginning to end. Miss LaRue is good to look at, good to listen to when she sings and her dancing is an exceedingly graceful performance. There is a good deal of clever fun in their sketch, "The Outside Inn," and in addition the Inky Dinks, who figure as incidentals, are the cleverest pair of picks seen hereabouts in a long time.

The bill opened with Chris Smith and the Johnsons, a trio of colored singers and dancers, who did a quantity of very acceptable coon shouting and had some negro comedy that was worth while. They were inclined to overplay their comedy, however, and should be coached a bit in this particular.

Nellie Nice should drop her jockey recitation forthwith. It is not funny and lacks all the essentials of a good story. Some of Miss Nice's character songs were excellent, and she looked well.

Joe and Nellie Doner had a comedy acrobatic sketch, ending in a "tough" dance that seemed to please, and the Howard Brothers juggled banjos, accompanying the performance with sounds resembling more or less a familiar air. Their final banjo duet, a concert number, was exceedingly well done.

Carlin and Otto with a German comedy act turned off an entertaining line of talk of the Weber and Fields kind. Their lines are cleverly written and well given. The Ellis-Nowlan Trio of acrobats closed the afternoon.

## FAMILY.

The Sullivan-Considine Brooklyn House started the week with a hospital list that looked like the last two weeks of the football season. Out of the seven acts on the bill only five were shown on Monday. The Grecco Brothers, who were to have opened the show with an acrobatic act, had to retire from the bill owing to the illness of one of the members, while Carl Duggan, "The Irish Tenor," who is a fixture at this house, was too ill with rheumatism to appear. A substitute was supplied by one of the music publishers.

This sub had unique ideas of English pronunciation, but he possessed a tearful tenor voice of the sort that the audience liked. The illustrated slides were credited to an expert in Bath Beach, where most of the sunset pictures must have been taken, for nowhere else in the world could there be such wild color combinations.

Adams and Mack did burlesque magic. Their work was good in the legerdemain department, and the comedy stunts sufficiently broad to meet the comprehension of the Willoughby street audience.

Browning and Bentley do the regular line of Hebrew comedy. Their talk is no worse than the general run of this sort of work in the lower priced houses, and their parodies were fairly intelligible. The two men dress and work very much after the manner of Hoey and Lee.

W. W. O'Brien attempts a polite monologue, some of which is in very bad taste, and the rest very much damaged by carelessness and false pronunciation. In one of his songs he attempts a serious treatment of the Bertha Claiche affair, a subject that has no business in stage discussion.

The Taylor Twin Sisters are still doing their roller skating specialty. They dress fairly well and by long practice have come to go through their performance with some spirit.

The feature of the bill was "The Sage Brush Widow," a comedy sketch with Joseph J. and Myra Davis Dowling. "The Sage Brush Widow" has been going the round of the Sullivan & Considine houses in the West. For the purposes of this circuit the sketch has a quantity of acceptable material, but takes too much of its tone from the burlesque to be worth a hearing in better class houses.

Mr. Dowling's Western bad man savors very much of the sort of thing we have been accustomed to see in the olios of the burlesque houses, with a dressing of blank cartridge explosions to make things look lively. The idea of a suitor assuming the apparel and manners of a desperado for the purpose of winning his sweetheart is rather poor, and as the basis of a sketch is about as raw burlesque as Mr. Dowling's obvious wig and mustache. Both of the principals of the sketch, however, give some promise of being capable of better things.

## JOE HART A PRODUCER.

In pursuance of his expressed intention of relinquishing the actorial end of the variety theatrical profession to engage in the managerial part only, Joseph Hart will shortly place an act in vaudeville somewhat on the "girl" order.

Mr. Hart has also taken over "The Crickets," a "girl act" which played one week in town earlier in the season. It will be an entirely new production, the idea only being used.

Florence Saunders will be retained as the leader, and after a preliminary gallop in vaudeville soon it may be broadened out for one of the spectacular features on the New York Theatre Roof this summer.

Several ideas for vaudeville novelties are receiving Mr. Hart's attention, and he expects to become quite lively in this division.

# SUMMER PARKS

The personnel of the company organized for the promotion of the new Dixieland Park at Jacksonville, Florida, mention of which was made in last week's Variety, is made up of the most prominent and wealthy men of that Southern State. D. H. McMillan, the president, is the head of the large turpentine works there, and is a millionaire. Among some of the others are J. W. Barrs, former Senator, who has corporate interests; W. R. Carter, a large realty operator; George O. Holmes, retired; A. F. Perry, of Jacksonville's leading bank; Herbert B. Rice, connected with the Florida Life Insurance Company, and several others equally as well known, representative of the leading professional and commercial interests. The new park will be managed by L. W. Buckley, now in New York city consulting with Frank Melville as to the attractions best suited to the resort.

On Thursday one of the cases arising out of the first season at Dreamland came to issue when a suit brought by Herman Rossow against George Considine for breach of contract was decided in favor of the former and a judgment amounting to \$1,110.30 was given in his favor. The case arises out of the cancellation of the Rossow Midgets for their failure to take part in the frequent parades designed to attract attention to that concession. An effort was made to sue the Midget City Corporation, but it was found that this company had not been perfected and suit was brought by William Grossman as attorney for Rossow against George Considine. Considine contended that he was merely acting as attorney for Edward Burke, but after witnesses had been heard in substantiation of this statement the judge decided to the contrary.

The Wonderland Company which will operate Wonderland at Revere Beach, Boston, through its press representative, William H. Walsh, desires to emphatically contradict the report in Variety on March 31 that the opening date had been postponed or that there are any financial affairs causing any concern. Mr. Walsh says Wonderland will open on Decoration Day as originally planned, when the public will be shown one of the most complete and fully equipped summer amusement resorts in the country. The company is a Massachusetts corporation, with a capitalization of \$400,000 and numbers among its incorporators and bondholders the representative business men of the Bay State. The list of names submitted by Mr. Walsh as among the directorate is imposing and well known in financial circles. About \$300,000 has been invested in the plant to date.

The Illinois State Zoo and Amusement Company will open this season an amusement park and zoo on a large scale at Springfield, Ill. Two hundred and thirty-eight acres have been acquired with a frontage of over half a mile on the Sangamon River. The site nearly adjoins the Illinois State Fair grounds which draws daily nearly 100,000 people. Inland lakes have been constructed, and the attractions will cover over sixty acres of the plot. There is plenty of natural scenery. An effort will be made to have it recognized

as the amusement resort of the State. The attractions and concessions will be only those of the first class, and a prosperous season is looked forward to. The park management feels doubly assured of the prospects through the method of organization. The stock was issued in shares of \$10 each. In consequence there are over 6,000 individual subscribers on the books, all residents of Illinois.

The Cincinnati Fall Festival Association met and the committee reported that \$25,000 of the capital stock had been subscribed, while the citizens had signed notes for a "guarantee fund" of \$52,000. The reports showed that most of the space had already been contracted for, and many concessions sold. The city of Cincinnati has granted the use of Washington Park for a period of thirty days, as well as the canal bank for a Midway Show. The architecture of Washington Park will be modeled after Luna Park. Suit has been brought to enjoin the city from granting the use of Washington Park for exhibition purposes. If the injunction should be granted the entire plans will have to be abandoned. The petitioners claim that the sights and sounds will be obnoxious. The Fall Festival Board maintains that there will be no objectionable shows given, and that more benefit will be derived by the citizens through the use of the park for exhibition purposes. As the authority has already been granted the outcome is anxiously looked for.

Frank Melville, the amusement park director, has decided upon a novel contest among the artists who will play his various amusement resorts this summer. A series of prizes will be offered to the leading turns in the different lines of endeavor, the contestants to be single and team turns, single and married. The winners will be decided by the park managers who will report on the work, appearance, cleanliness and general deportment. The reports will be tabulated, and the winners declared at the end of the season.

Robertson's Band will tour the country this summer, opening at "Happyland," Winnipeg, on May 26. This will be the first season the band has made an extended trip. While quite famous locally in its home city, Cleveland, Mr. Robertson, the bandmaster, did not give the subject of summer parks and fairs much serious thought until he was called upon to fill a gap at Pittsburgh last season. The success there met with inclined the leader to a train of reasoning which has developed into an almost solid booked route for the coming warm weather.

George W. Sammis, manager of the Belasco Theatre, has resigned his position with the Shuberts to become the general manager of Fred Ingersoll's Summer Park enterprises. This amusement company now controls 43 parks in the United States, Mexico, Australia and England, including Pittsburgh's Luna Park. Mr. Sammis's headquarters will be in Pittsburgh, and from this city he will book all the special attractions for the Ingersoll parks, which work has been heretofore handled by the New York representatives of the company.

B. E. Gregory of the Gregory Fireworks Co., Chicago, will put on a Fire and Flame show with H. M. Barnet, who has the concessions at Wildwood, eight miles north of St. Paul, and on Big Island, Lake Minnetonka, eighteen miles west of Minneapolis, during the coming season. The show will play Wildwood for the four weeks following May 27, finishing the season at Big Island. Both resorts are under the control of the Twin City Rapid Transit Co.

The Chatford Co., which is making a part of Charter Oak Park, Hartford, a summer amusement resort, announces that it will expend \$100,000 and will name it "Luna Park." It will have a "Pike" theatre, open air hippodrome, ball room and Old Mill. One of the first features to be booked has been Capt. Jack Bonavita's animal show, which will be the opening attraction late in May.

The Bridgeport Steeplechase Co. has been formed to run Steeplechase Island, Bridgeport, Conn. John Eldred of Brooklyn, N. Y., is president; Carl Foster, Bridgeport, treasurer, and S. Noonan, secretary. Robert Weber has secured the restaurant and cafe privilege for four years at an annual rental of \$7,500.

Wonderland Park, at Wichita, Kan., will not open until April 28, the bad weather having delayed the finishing of the buildings. The management has just closed the deal for a tour of the world cars, and will have it installed for the opening.

At Luna Park, Pittsburg, the Ingersoll people will place a new amusement device. It is called "A Kansas Cyclone," and will occupy a building 60 x 65. This will be the initial presentation of the feature.

The proprietor of Blake's dogs has joined hands with another amusement promoter, and they will have some section of Coney Island this season to draw the crowds into for their own exhibition.

Topeka, Kan., will be pleasantly surprised when Vinewood Park there is thrown open on May 6. The park has been practically rebuilt, and alterations are still in progress.

George Homans announces that he will offer ten weeks time this season over the Southern circuit of parks, opening at Richmond, Va., and closing in Alabama.

The stage and dressing rooms of the theatre at Brandywine Springs Park, in Wilmington, Del., will undergo extensive alterations before the season opens.

Pawnee Bill's Wild West show will be one of the attractions at Brady's Brighton Beach Park this summer. It is expected to last throughout the season.

Knabenshne, the airship man, will open the season at Coney Island, Cincinnati, on May 26.

Tim Hurst, the umpire, referee and general Court of Appeals of the sporting world, will have an "Auto-ride" at Dreamland this summer.

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to  
CHAS. K. HARRIS, 31 W. 31st St., N. Y.  
(Meyer Cohen, Mgr.)

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A hit of tremendous proportions is now being made by MISS CORA GRAY, a very clever young woman from the West, who is not alone clever but very pretty, with a fine stage personality, who has been playing around New York with great success. She will shortly make her entry in the Proctor circuit, during which she makes a feature of "Mother's Got the Habit Now" and "Mother Pin a Rose on Me." Keep your eye on Miss Gray, as she is a "comer" in vaudeville.

MISS VIRGINIA AINSWORTH, a very clever soprano from California, is more than pleased with her selection of "Dreaming, Love, of You," "The Tale of a Stroll" and "The Belle of the Ball," which she will feature in her coming vaudeville engagements.

MISS ELIZABETH MURRAY wired from Kansas City that "Mother's Got the Habit Now" is one of the biggest hits she has ever seen in her career in vaudeville.

MME. SLAPOFFSKI is meeting with her usual success singing "Dreaming, Love, of You."

DIAMOND & SMITH created the biggest sensation at the Keith theatres in Providence and Boston that has ever been known in the history of the houses with their rendition of the great march song "Slater," with moving pictures. They have been booked over the entire Keith circuit owing to their enormous success. They deserve it.

M. J. Breslauer and his associates, with the Northern Display Co. of Minneapolis and St. Paul, have signed contracts for a big Fire and Flame show to play a week in Minneapolis and a week in St. Paul, opening in Minneapolis June 8 or thereabouts. The same parties, including some local theatre managers, have also signed contracts for Pain's "Fall of Port Arthur," which comes into the Twin Cities later in the season.

Frank Danz, Jr., local musician, will furnish the band at Como Park, midway between St. Paul and Minneapolis, this summer. His contract calls for a concert every night, with Sunday matinees, from July 1 to August 20, furnishing thirty men, at \$720 per week. The St. Paul Park Board, in control, has also awarded the privileges at this park to Jacob Barnet, giving a three years contract for \$10,000.

The Kaufman Sisters, imported for park purposes, arrived last week and have been booked over the New England circuit of summer resorts controlled by Walter J. Plimmer. The Kaufman Sisters are two in number and have been for two years a fixture at the Alhambra, London. Their act comprises singing, dancing and posing, with elaborate electrical effects.

The Consolidated Railway Co. announces that it will expend \$5,000 in remodeling the theatre at Hanover Park, Meriden, Conn., and will otherwise improve the grounds to make an ideal summer resort.

Fair managers and agents held an important meeting at Ithaca, N. Y., on Thursday last. General plans and matters were talked over, and the coming season thoroughly discussed.

J. K. Burke, in the St. James Building, will book next week his vaudeville attractions for the chain of parks with which he is connected.

Liberati's band will open May 16 at Scranton, playing continuously until September 15, when it closes at Luna Park, Pittsburg.

**ORPHEUS** (Martin Reek, gen. mgr.)—One of the best and biggest bills of the season more than pleased two Sunday audiences that tested capacity in spite of all-day rain. Havemann's School of Wild Animals, including four lions, a Bengal tiger, two Asian bears and a German bloodhound, headed the bill with a capital animal act, done in and around a lair. Next, Bailey, Austin & Co. in a string of rough-house comedy, and a period piece "scream" while on. Frank Rae and Gusnie Brosche, in "A Woman of Few Words," are in the list of big hits, as is Probat, whistler and imitator. Probat has recently improved his act materially by a series of stereotyped illustrations of the birds whose songs he so cleverly reproduces. The season's best of the vocalists, however, does well although handicapped by opening the bill. Argenti's Trio, in selections from Italian

TABLE 1. *Continued*

opera, very good. Valerie Bergere and company, second and last week, in "His Japanese Wife," are greater favorites than in the more pretentious "Carmen" of the first week. This is Miss Bergere's second engagement here and she is one of the biggest favorites of the house clientele.

CHAPIN.

MT. VERNON, N. Y.

NEW ORPHEUM (George A. Newell, mgr.)—Bill week of 9 includes Bell and Richards, musical comedians, fair; Al Lawson and Frances Namon, comedy cycling and bag punching, very good; Jack Wilson, with Albert Green and Ada Lane in a very funny sketch, "An Upheaval in Darktown"; the clever Silverton-Oliver Troupe on the tight wire; Frank Mayne and company, very good sketch; others on bill are Brandon and Wiley, song and dance artists; Lenna Carleton, in songs and changes, and the Kinetograph. Business fair. Next week: Roland West in a new protean sketch.

PETTER.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.)—This house offers an excellent bill week 9. Foy and Clark's "Modern Jonah" proved a worthy successor to their "Spring of Youth." Les Brunins, billiard-ists moderns, offer a distinct novelty. Al Carleton, monologist, good. Mary Dupont and company presented a clever sketch entitled "Left at the Post." Marvelous Frank and Bob form one of vaudeville's standard attractions. Les Auberts, dancers, excellent. Mile. Emmy's dogs closed. Business is good. Bill 16 contains Herrmann the Great, Thos. J. Keogh and company, Agnes Mahr, Sullivan and Pasquelina, Singer's monkeys, Dieck Bros. and the Rooney GREENWALL (Henry Greenwall, mgr.)—Weber and Rush's "Parisian Widows," who opened April 8, offer one of the best shows of the season. "The Carnival at Monte Carlo" and "A Day in Camp" serve to introduce Ben Welch, a comedian with a future. Some of the "Dago" material used by Mr. Welch has been given here by Foster and Foster. The olio includes Overly and Randall, jugglers, good. The jokes given by Honan and Kearney have stood the test of time. Sisters Valmore work hard. Musical Keltons have a neat act. Business has fallen off during the Lenten season. Rose Sydel's London Belles 15.—NOTES.—Tulane Theatre closed 7. Crescent closes 14. Orpheum closes May 6. Henry Russell, an impresario who has managed "Caruso and Cairo," has been selected to furnish the artists for next season's French opera. C. E. Bray was a visitor during the week. Gentry Brothers' shows open 19.

O. M. SAMUEL.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.)—As a laugh generator this week's bill surpasses any that has been offered here since early in this fast waning season. The advent of Holy Week had its effect on the audience, but the show opened to big business on Monday, and its entertaining qualities have been the best kind of advertisement for the artists for next season's French opera. C. E. Bray was a visitor during the week. Gentry Brothers' shows open 19.

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the Tigerscope were the others.—LYCEUM (J. G. Jermon, mgr.)—The Trans-Atlantic Burlesquers furnished the bill in the Lyceum with the same offering as was given earlier in the season at the Casino. Dancing, H. H. and the Incubator Girls still remain the feature of the olio.—ELIOT (G. Dawson, mgr.)—The Jolly Girls entertained for the week with a bill changed from what they offered at the Trocadero earlier in the season. Linsley and Griffen, in a bar act; Melville and Ashton, singers and dancers; Bragg and Connors, in a sketch; George T. Davis and Le Clair and Hart appeared in the olio.

KINKS.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.)—Boutin and Tillson, comedy musical act, head the bill, decided hit; Mora Cecil, character impersonations fine; Carter and Taylor, sketch "At Camp Rest," well received; Brina Carlisle and company, one act comedy, "An Appeal to the Jury," plenty of room for improvement; Milton and Kaiser, eccentric acrobats, fair; Rose, Edgerton and Hogan, song and dance artists, made good. Illustrated songs and motion pictures. Business up to standard.

W. C. MATTER.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.)—Week 9 presents a splendid bill headed by the Rosow Midgists, a clever act and greatly enjoyed. Mr. and Mrs. Allison, a character comedy sketch, were a big hit. Ziska and Kins, comedy magicians, were the laughing hit of the bill. Norton and Nicholson, in "The Ladies' Tailor," very pleasing and well applauded. Charlie Rosow, in songs, pleased. Kurtis and Busse presented a splendid dog act which was well received. The Kinetograph closed the show. Next week, The Navajo Girls, Brown, Harris and Brown, Jack Norworth, Louise Dresser, Josselyn Trio, Harper, Desmond and Bailey, La Belle and the Kinetograph.

MACK.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.)—Week 2: Finest bill ever presented in this house. It includes Charles Sweet, the burglar; World and Kingston, Paul Kleist, Allen and La Croix Company, Stanley and Wilson, Bert and Bertha Grant and the Kinetograph.—LYRIC (William Guiney, res. mgr.)—Week March 31: The Avenue Girls in "A Trip to Belgium" and "The Goddess of the Moon"; good show. The Three Gregory Brothers with their hoops were very good.—BON TON (J. H. Young, mgr.)—Week 2: The bill this week was above the average and consisted of headliners Knowlton and Love; Solis Brothers with their El Melodioso; Charles McGinnis, The Most and Kinetoscope.—NOTE.—This was conference week of the Mormon Church and brought 10,000 people into the city. All of the houses enjoyed a flourishing business.

JAY E. JOHNSON.

SAN BERNARDINO, CAL.

BROADWAY (Fred Ballein, mgr.)—This is the last week of vaudeville for some time to come, as the people have evidently tired of this class of entertainment, and Mr. Ballein will put in The Rudwin Stock Company from San Diego and produce melodrama. Vaudeville will probably be resumed next winter. The bill this week is the best they have had for some time, but poor houses have ruled so far. The bill is headed by Musical Bentley, with his xylophone, who scored one of the biggest hits ever made in the house, being obliged to address the audience before they would let the show proceed. The Lewis Children, contortionists, are very clever, and made a hit. They are wee little tots and do some difficult tricks. Clida Young, in songs and dances, pleased. Lee Worley, musical artist, made a hit with his artistic playing. Mr. Worley is a musician as well as a musical artist. Romain and Fitch have a very clever sketch and deserved to score better than they did, although they had the same one on four weeks ago. There are the usual illustrated song, and moving pictures, depicting the course of true love. Next week: Rudwin Stock Company in "A Texas Ranger."

B. D. B.

SAN JOSE, CAL.

UNIQUE (Edward Lenz, mgr.)—Week 2: Mann and Frank's comedy sketch, a hit with audience; Three Leandos, feature for this week, in gladiatorial posing, good; De Forrest's comedy dramatic playlet, fair; Marvin Trio, acrobats, fair; Blonde Robinson, monologue comedian and eccentric dancer, monologue fair, dancing good. Business this week fair. Motion pictures close the show.

ROB.

SEATTLE, WASH.

SEATTLE (John Cort, mgr.)—Cherry Blossoms opened matinee 2 to fair business. They have two burlesques, "The Wrong Count Tobacco" and "The Quarrelsome Neighbors." There is nothing out of the ordinary takes place in these two burlesques, only they still stick to the coarseness and smut. They have a good olio including Mr. and Mrs. Edward Evans, The Manhattan Quartet, L. V. Fitzgerald in his original act "In the Shadow of Night," introducing twenty-five quick changes. His act is very rough yet, with plenty of room for improvement. Frank Ross, the singing Jew, also depends on smut in his parody to get a laugh. But the laughs are very scarce. Loro and Payne, military pastime, is by far one of the best comic-battle acts here this season. There will be only three more weeks of burlesque at this house, the next one being Merry Maidens.—STAR—Glenn and Her Radium Girls; T. Nelson Downs, king of coins; The Rezeles, acrobatic inventors; Fairfield and Morton, sketch comedians; Crouch and Richmond, musical comedy; Ida Howell, comedienne; Pete Dunsworth, balladist; John Starscope.—ORPHEUM (E. J. Donnellan, mgr.)—Fowler Brothers, hand to hand balancers; Warren H. Stetson, balladist; Wallace and Beach, comedy sketch; Grace Daruley, contortionist; John

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GEE GER BEE.

SPRINGFIELD, ILL.

GAITEY (Smith & Burton, mgrs.)—Week 9: Claudius and Scarlet, the duo of banjo fame, pleased very much. Welch and Maltland, in a passable comedy skit, won applause. Great Howlson, bird imitator, made good. Bates and Ernest, comedy duo, good. The Vitagraph.—Construction has begun upon the roller coaster at White City, Springfield, Ill., and other work will be pushed as rapidly as possible. June 1 is the date set for opening and the contractors promise a readiness by that time. The park contains fifteen acres.

ELMER OTT.

SPRINGFIELD, MASS.

POLL'S (J. C. Criddle, res. mgr.)—A bill with some high class features was put on here this week. Jewell's Mannikins head the bill and make as good an impression as when previously seen here. Carroll Johnson, of minstrel fame, was a popular favorite. "Good News," pleased. Raymond and Caverly, German comedians, were good. Mazuz and Mazett, fair; Josephine Davis, a singing comedienne; Pottier and Hartwell, acrobats, and the Electrophor. Mr. Poll will tender a benefit concert at Poll's, Easter Monday, the proceeds to be given to the Springfield Hospital.—NELSON (Z. T. Damon, mgr.)—The Moonlight Mails Extravaganza Company opened the week to poor houses, which is probably owing to Holy Week. The only redeeming feature is a donkey comedian, which caused much laughter.

FRANK McDONALD.

SAN FRANCISCO, CAL.

ORPHEUM (Martin Beck, gen. mgr.)—Tony Wilson and Holobe, Mitchell and Cain, Bert Coste and company, Amores Sisters, Perry Corvey, the Colby Family, Chris Bruno and Mabel Russell, Howard Brothers and motion pictures.—CHUTES (Ed. Levy, mgr.)—Bothwell Brown's Gaiety Girls, Rialto Comedy Four, Motor Cycle Whirl, Canrice, Nellie Montgomery and pictures.—NOVELTY (Sam Lovelock, mgr.)—Kenton V. Lorain, Weston and Hathaway, Hawes Sisters, Billy Courtwright, Rhoda Stern and pictures.—EMPIRE (Wm. Weston, mgr.)—Copeland and Copeland, Minnie Wordell, The Allens, Mile. Wanda's trained cone dogs, Gladys Carlisle and pictures.—MISSION (J. Fried, mgr.)—Bothwell Brown's Show Girls, Nat Wentworth and new Mission Stock Company, in "A Welcome Relative."—LYCEUM (Bert Donnellan, mgr.)—Alvin the Great, Ted E. Box, Jones and Walton, Rosalie Sheldon, Homer Long, Lyceum Stock Company and pictures.—BALDWIN (W. Z. Tiffany, mgr.)—Silvino, Leslie and Berry, Leslie Downer, Three Millers, Charles Mack and pictures.—NOTES.—Musical Bentley was billed to open at the Mission this week by mistake, evidently, as he is playing in San Bernardino this week. They have started to rebuild the Sixteenth Street Theatre, that collapsed some weeks ago.

B. D. C.

ST. LOUIS, MO.

Ideal summer weather and baseball games at the National League Park retarded business at all theatres.—COLUMBIA (Frank Tate, mgr.)—Lewis McCord and company in "The Night Before," the hit of the bill. The White City Quartet and James T. Powers and company were very good, while the rest of the bill, which consisted of the following specialty performers, was of the mediocre sort: Don and Mac Gordon, Miral Von

Wenzl, Ila Merritt; Watson, Hutchings and Edwards; James F. McDonald, Barowsky Four, Herbert and Vance, and the Kinetoscope.—GAXETY (O. T. Crawford, mgr.)—Barton's Big Gaiety company, Charles Barton and Bert Baker were a big hit.—STANDARD (Leo Reichenbach, mgr.)—The Baltimore Beauties were this week's attraction. The Zarro Trio were a big hit.—GLOBE (P. H. Hecker, mgr.)—The Two Bee's, sketch artists, were a novelty. A half dozen other fair acts completed the program.

JOE FAZEN.

TACOMA, WASH.

GRAND (D. B. Whorley, mgr.)—Week 2: Beach and Barth, German comedians, average; W. E. Hartford, illustrated song, sings with good effect; Mildred Manning, soubrette, could be better, but takes well; Mr. and Mrs. Robyns, in "Straight Tip Jim," are always sure of a curtain call; Harry E. Valois, king of dialects, good; "Dainty" Florence and Charles Gregson give a bit of neat, well dressed work in a singing act; Dare Devil Castellane loops the loop of death and also does some clever trick riding. The moving pictures conclude a well balanced bill. Fine business.—CRYSTAL (W. J. Timmons, mgr.)—The Carlton Sisters in a pretty song and dance act; Ray Matthews sings the illustrated song with more force than tone; Holmes and Holmes, sketch, get a laugh; J. Jerry Smith, monologue, is well received; McKenzie, Moore and company in "Barricade for Money," are the hit of the bill. Moving pictures are really good.

S. F. M.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr.)—Week 9: S. Miller Kent and company are presenting "Just Dorothy" in a pleasing manner; Hope Booth in a one-act satire, "The Blonde Lady," is one of the features; Herman's dog circus proved an interesting act. Others on the bill are: Patty Brothers, head linemen; Gladys and her hand and foot jugglers; Coakley and McBride, a funny pair; Id. O'Day, banjoist; Leroy and Woodward, in rapid fire talk, and the motion pictures.—ROYAL (W. H. Buck, mgr.)—Week 9: Al Reeves opened to fair houses here in two funny burlesques, "The Chadwick Trial" and "Whirl I Fun," which were well received by the company. Coming week 16, "Wine, Woman and Song."

J. J. M.

WASHINGTON, D. C.

CHASE'S (Miss H. Winfield De Whitt, mgr.)—A very attractive bill, headed by Ray E. Royce, is presented this week. Mr. Royce presented a character sketch which fully demonstrated his gifts as a mimic and entertainer. La Petite Mignon gave some very clever imitations of actors and actresses: The Sisters Macarte, in a slack wire act, good; Les Ortaneys, three acrobats with three very intelligent dogs, were good; Bobby North contributed a few funny stories and songs; Gallagher and Barrett well received; The Barrows Lancaster company in "Tactics." The sketch, although old, is bright and was well acted. The motion pictures closed the bill.—KERNAN'S (Eugene Kernan, mgr.)—The Dreamland Burlesquers are stopping at this house for the week; The olio, which is very attractive, embraces The Six Empire Girls, Yeh and Johnson, Poffrey and Barton and Louis Pintzow, Poffrey and Barton are contributing one of the best trick bicycle acts ever seen here; a notable feature of the act is Mr. Barton's manipulation of a unicycle.

"THE MAN IN BLACK."

WHEELING, W. VA.

ELIOT (Harry W. Rogers, mgr.)—Bill week of 9 included Wiley Ferris and company, presenting "The Irish Japanese"; made good impression. Baby Irma Wikoff and company, in a dainty one-act playlet, "Morning, Noon and Night," was well received. Lulu Thiers, blackface artist, pleasing. Miss Jennie McElowney, singing and dancing, is a strong number. Miss Emma Connelly, illustrated songs, received with great applause. Two series of illustrated motion pictures closed show; excellent. The Carl Hagenbeck Greater Shows here

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WICHITA, KAS.

BIJOU (Carl E. Olson, mgr.)—Week 9: The De Fays opened the show with a novelty musical act and were well received. Little Ethel Maybell sang well. Blair and McNulty, blackface, did nicely. Bijougraph closed show. LYRIC (Faunce & Marshall, mgrs.)—Had good bill and business. A. C. RACE.

WILMINGTON, DEL.

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.)—Good business, 9. The DeMuths, grotesque

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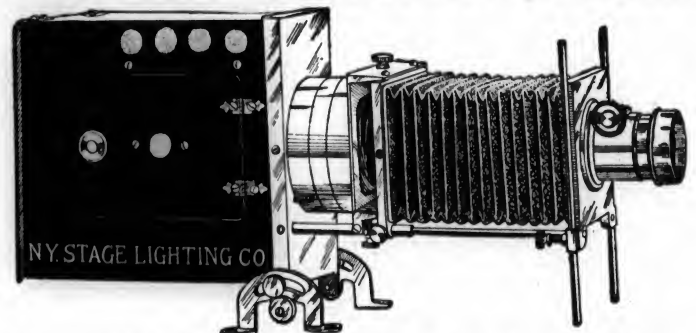
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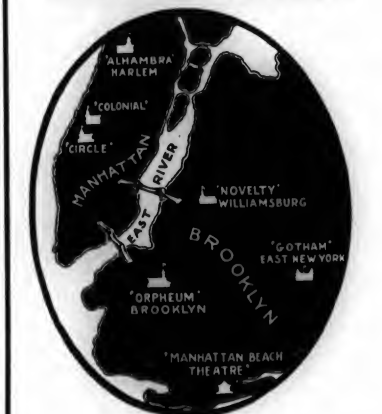
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**"The Maid and The Mule"**

Spokane Press.—"Sam Rice does one of the best delineations of the Jew character that has been seen here this season. He drew five recalls on his song, 'Pecky Weezy.'"

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THE AMERICAN YODLER & VIOLINIST.  
 NO OTHER ACT LIKE THIS IN VAUDEVILLE. IN NEW YORK LATTER PART OF MAY. SEE MR. MORRIS.

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"All her parts played with great cleverness. As the grandmother she gives a surprising counterfelt of old age."—**CHARLES DARN-TON, Evening World.**

"Miss Wycherly was most effective—the various characters were very cleverly and in most instances splendidly done."—**GEO. HENRY PAYNE, Evening Telegram.**

"A positive triumph—literally lifted the audience to its feet by the force and finished art of her closing scene."—**Albany Times-Union, April 3.**

"She won an instant success—held the interest of the audience from the moment the curtain rose—a credit to the author, star and excellent company."—**VAN NESS HARWOOD, The World.**

"Close of her drama found the audience on its feet cheering—a performance one might have expected from Bernhardt or Mrs. Fiske or Mrs. Carter."—**Albany Press, April 3.**

"Succeeded in providing a half hour of generally tense interest—Impersonations are very cleverly done—was vigorously applauded and was a great hit with the Proctor audience."—**ADOLPH KLAUBER, N. Y. Times.**

"The star's work was as nearly perfect as possible. She played six characters, each entirely different from the other, the changes being made in a few seconds—sure of a long run in vaudeville."—**R. B. HENNESSEY, The News.**

"The dramatic grip of the piece and the actress's skill in appearing in six different characters held the house from pit to gallery and resulted not only in frequent interruptions of applause but in four enthusiastic curtain calls at the end."—**GLENMORE DAVIS, Evening Globe.**

"A real acquisition to vaudeville—Miss Wycherly played six parts with remarkable skill—the theatre rang with applause. 'In Self Defence' has a long and prosperous future in vaudeville."—**IRVING LEWIS, Morning Telegraph.**

"She rose ably to an emotional climax. The play was warmly acclaimed by the audience, as were also Miss Wycherly's impersonations."—**JOHN CORBIN, N. Y. Sun.**

"Miss Wycherly assumed six distinctly different characters, playing each with much skill and finesse. The play is absorbing and was received with much applause."—**F. E. MACKAY, Evening Mail.**

**Week April 2. Albany**

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**April 30. Orpheum**

**May 7. Alhambra**

**Week April 9. (Holy Week) Proctor's 23d St.**

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**April 16. Proctor's 58th St.**

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VOL. II., NO. 6.

APRIL 21, 1906.

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CIRCUS

PARKS

BURLESQUE

MINSTRELS

FAIRS

LILLIAN RUSSELL

SIME

CHICOT

Edgar A. Miller N.Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

**A CHICAGO CONFERENCE.**

The Twentieth Century Limited was crowded last Tuesday by theatrical personages deep in the details of future vaudeville plans.

In the party were E. F. Albee, Keith's general manager, and A. L. Erlanger of Klaw & Erlanger, the heads of the theatrical "syndicate."

In Chicago they met Morris Meyerfeld, Jr., and the other prominent members of the Western Vaudeville Association, when conferences were held on the vaudeville question.

Klaw & Erlanger are enraged through the coalition between the Shuberts and Max C. Anderson of Cincinnati, and are using all the power and threats at their command to induce the others interested with Anderson to wean him away from the Shubert side of the legitimate fight.

It is presumed that E. F. Albee, who is quite chummy with Erlanger, accepted the opportunity to travel with him to Chicago city to impress upon the associates of the Western Vaudeville Association the necessity for immediate action for a combination of interests to avoid Klaw & Erlanger as possible opposition.

The latest report from Chicago says that a stock company is to be formed between the Keith interests and the Western people. This would indicate that the Albee-Erlanger course of procedure accomplished the end sought.

Whether Mr. Anderson has been frightened into giving up his connection with the Shubert-Elasco-Fiske side is not known. Lee Shubert, when questioned about the matter, laughed, saying it was not annoying him at all.

**AL LEECH REPORTED DYING.**

Al Leech is reported dying at Lancaster, Pa. He is touring with "Girls Will Be Girls," and when the company arrived in Lancaster he collapsed. At a consultation no hope was held out for his recovery and it is possible that by the time this issue of Variety reaches the stands the end will have come.

He was well known in vaudeville as the star of a girl act devised by Joseph Hart called The Four Rosebuds. He had suffered from stomach trouble and other disorders for years and his collapse after his dance was by no means uncommon. The stomach disorder took a critical turn the early part of the week and the company was forced to proceed without him.

**HERALD SQUARE MATTERS.**

It is reported that George Homans is lessee of the Herald Square Theatre by arrangement with the United Cigar Stores Company in the hope that a higher rental may be obtained through some one trying to coax the house away from him. It is said that a lease has been drawn up for Lew Fields and will be signed as soon as that comedian obtains backing.

Sunday concerts will be given at the house hereafter under Homans' management.

**ZIEGFELD OFFERS HELD.**

Florence Ziegfeld is in town listening for some one to offer large money for Anna Held. F. F. Proctor is said to be shaping his lips for the enunciation of the desired sum.

**SPLIT SEEMS DEFINITE.**

The managers in the Western Wheel are resentful of the dictatorial attitude of the Eastern Wheel toward their interests. It was said by a prominent manager that the demands of the Eastern men provided for eight shows to each Wheel, the remainder to be supplied by the Columbia Amusement Company (Eastern Wheel), the abolition of all Eastern houses, including the two Miner houses and the London in this city, and a general meekness of spirit.

In retaliation the Western men demanded the closing of the houses of the Eastern Wheel in competition with their interests and made the demand knowing full well that it would not be complied with. They are still willing to talk and hold conferences, but they are going ahead and making plans for a fight in the fall. It is the general opinion that the combination will not come for a year yet, if at all. The last meeting was held at the Union Square Hotel, Monday evening, when Butler, Fenessy and Sim Williams, of the West, and Jermon and George J. Kraus finally agreed to disagree.

Had a merger gone through it is said that the better houses in the two Wheels would have been turned over to the Shuberts, while a vaudeville manager stood ready to take over the entire lot.

**NEW "EMPIRE" AT JOHANNESBURG.**

London, April 13.

Sidney Hyman of South Africa states that his new Empire Theatre at Johannesburg will open on May 14.

Mr. Hyman also said that notwithstanding the general unsettled condition of affairs in that country at present, a most prosperous season is being looked forward to for the new hall.

The opening bill has been booked, and will be headed by Ada Reeve. There will be eleven numbers and the best known Americans on it are DeWitt, Burns and Torrence.

**NOTHING FOR DINKINS.**

Owing to the shutting down of the houses west of Denver, the western wheel will have to cut down some of the shows. The shows to be eliminated are the six owned by T. W. Dinkins and one of the William B. Watson companies. Dinkins will remain with the wheel, but only as the manager of the Bon Ton in Jersey City.

**CREATORE IN TROUBLE.**

Creatore, the band master, is in trouble with the Musicians Protective Union over the importation of a new band. The Union threatens to have him prosecuted by the Government for a violation of the Alien Contract Labor Law. It is alleged that he has imported an entirely new band, and in addition to making things pleasant for him legally, there is a threat of a boycott of any park where he may obtain an engagement. The Ingersoll people, who have him under contract, will play him anyway according to Howard Pew, Creatore's manager.

**OSCAR ON HIS WAY.**

Oscar Hammerstein sails to-day from Liverpool, and upon his return New York will once again look like itself.

**C. E. BRAY RESIGNS.**

Chicago, April 18.

The resignation of Charles E. Bray as booking manager for the Orpheum Circuit was handed in to-day, and accepted.

Mr. Bray will visit West Baden for two weeks, and upon his return may go on to New York. He has no future plans at present.

**HURTIG & SEAMON GET METROPOLIS**

Hurtig & Seamon have a twenty year lease on the Metropolis Theatre, and will play vaudeville there next season. The Yorkville, which has passed to their management, will play combinations unless present plans are changed.

**CHICAGO EXCITED.**

Chicago, April 20.

There is talk here that Powers' Theatre will be converted into a vaudeville house next season, and the bookings transferred to the Colonial.

The rumor is not authentic, and is supposed to have been spread by A. L. Erlanger of Klaw & Erlanger, who is in the city. The object of the baseless move is to frighten the Western Vaudeville Association into coaxing and cajoling Max C. Anderson of Cincinnati to sever his connections with the Shuberts.

**UNCERTAIN ABOUT CIRCLE.**

Precisely what location will be selected for a house to replace the Circle in the Eastern wheel has not yet been announced. It is known that George J. Kraus purposes building in the vicinity of Broadway and Sixty-second street, but it was said at the theatre that nothing definite had been decided and that there could be no positive announcement made before next week. It is not believed that the Circle will be taken back into the wheel except as a last resort. The changes necessary to fit the house for burlesque would cost almost as much as a new theatre. There is no gallery to the house at present and but a limited balcony capacity. The balcony would have to be enlarged and the roof raised to permit the addition of a gallery, thereby bringing the house under the new stipulations of the Building Department; restrictions which have been made since the erection of the house and from which theatres already built are exempt.

**EASTERN WHEEL GOING AHEAD.**

That the Columbia Amusement Company, which is allied with the Eastern Wheel Burlesque, is confident that the prospects of peace between the two warring burlesque factions is very slight was proven the latter part of this week when the lease of the newly built theatre in Indianapolis was secured by the Columbia company.

Sites in Washington and Buffalo which have been held by the Columbia people pending the peace negotiations will now be excavated, and contracts have been let out for the erection of new Gayety theatres in both places, to open by next season.

The theatre in Indianapolis will be named either Gayety or Majestic. This is the house that the Shuberts announced as their own.

The New York Theatre roof garden will open June 4.

**FRISCO ORPHEUM BURNED.**

The Orpheum Theatre in San Francisco was among the buildings destroyed in the catastrophe of last Wednesday. A number of lesser houses were also wiped out and considerable uneasiness is felt regarding the fate of the artists employed at these houses, most of whom were in hotels in the vicinity of the Orpheum. It will be several days yet before full information can be obtained.

**FRISCO CONTRACTS GOOD.**

Martin Beck, general manager of the Walter Orpheum Company, has notified the New York office that all engagements for San Francisco will be played. Arrangements have been made for a temporary house until the Orpheum can be rebuilt.

**MAY LOSE MARIE.**

Marie Dressler goes to London this summer and the report is current that she will be a member of George Edwardes company next season. If this is true there will be a big gap in the Weber ranks next season, both physically and figuratively speaking.

**POWERS MAY TAKE GARDEN.**

Pat Powers may take Madison Square Garden for the summer and turn it into a roller skating rink. The big floor space would give plenty of room for the exploitation of this revived craze.

**WILLIAMS WILL BUILD.**

Percy Williams has awarded the Fuller Construction Company the contract for building the new house in the Bronx. The location is at the corner of Third avenue and 149th street.

**AFTER LILLIAN BLAUVELT.**

Considerable effort to induce Lillian Blauvelt, the operatic singer to enter vaudeville is being made, and the salary offered is not the least.

Miss Blauvelt's last appearance on other than the concert stage was in "A Rose of the Alhambra," a light trifle that peacefully passed from view before reaching the New York goal.

**THE LILLIAN RUSSELL COMPANY.**

The company surrounding Lillian Russell when the prima donna takes to the road for a tour of the vaudeville houses will be composed of Chevalier De Loris, the sharp shooter; Rice and Prevost, Greene and Werner, Jack Norworth, Edna Luby, Canfield and Carleton and Mazarto.

A week or longer will be played at Washington, Boston, Baltimore, Providence, Buffalo and Philadelphia, but in what order has not yet been determined upon. Neither has it been decided whether the organization will be kept intact for next season.

**BERNARD FOR HARRIS.**

Sam Bernard has signed for next season with William B. Harris and will be starred under that management. Before signing he was approached by Joe Weber with the suggestion that he return to the house on Twenty-ninth street. He replied that he would be glad to be the junior member of the firm of Weber & Bernard, whereon Weber faded away.

# VARIETY

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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Eugene O'Rourke is coming back to vaudeville with "Parlor A."

Tim McMahon produced his new act at Keith's, Boston, last week.

During the summer the Nosses will develop a new musical act for vaudeville.

George H. Adams will be seen in vaudeville with a condensed version of "Humpty Dumpty."

Vaudeville concerts will be given at the West End on Sundays instead of the picture shows now being given there. Myers & Keller will have the house.

Hayman and Franklin, in a Hebrew act, will sail for Europe the 25th. The only American Hebrew impersonators now over there are Jordan and Harvey.

Louis Simon and Grace Gardner contemplate a London trip. They are undecided whether to sign with Alfred Butt or Ben Nathan of Nathan & Somers.

The newest contracts in England read that an artist must change his act every year. If the American managers ever insert the clause it will cause a panic.

The 48th anniversary of Atlantic Garden will occur in May when the 12th Regiment Band will be added to the augmented female orchestra for the occasion.

After the Harry Sanderson benefit at Tony Pastor's Theatre last Sunday night, Grace Tyson of McWaters and Tyson, kissed Mr. Sanderson, but Miss Tyson was stingy and the osculations stopped right there.

The order of the I. A. L. in London recently at a meeting discussed the vagaries of the customs at American ports over artists' luggage. It was decided that it was a mere matter of luck after all.

Louise Arnot, of Arnot and Gunn, sustained a slight injury to the spine while playing Keith's, Boston, last week, but finished the engagement. The current week at the Union Square had to be canceled, however.

The four Rianos close at the Hippodrome on June 30 and will resume vaudeville bookings.

R. A. Roberts, the English protean artist, is receiving contracts on the other side calling for as much as the American managers offered for a return engagement here, and it is doubtful if America will see him in '08, as expected.

Tom Hearn, "the lazy juggler," still keeps saying he is going home, but we won't believe it until the announcement is made on the other side that he has landed. His having "landed" here so hard is the principal reason he doesn't go.

Eugene Jephson of "Just Out of College" is coming into vaudeville with a sketch called "Kentucky '02." He will be managed by M. S. Bentham, who will also handle W. C. Fields, who leaves "The Ham Trec."

Ed M. Markum is contemplating resigning the vaudeville editorship of the Dramatic News.

Ida Emerson will have the leading role in "The District Leader" when that play is shown at Wallack's.

One of the girls in the act known as the Esmarelda sisters is ill, and at present in a New York hospital.

Dan McAvoy was off the bill at Shea's Buffalo for some reason. Howard and Bland replaced him.

"Rome Under Caesar" is the title of Hubert Deveau's new act. James B. Driscoll will assist him.

E. F. Albee, Keith's general manager, recently stated that the circuit had booked Henri De Vries, the Dutch character actor, for \$850 weekly. Mr. De Vries received while playing around New York in other houses from \$1,750 each week down to \$1,250.

John L. Kearney leaves the William Macart company this week. A new man has been taken in to fill his place. The act will play Dockstader's, Wilmington, Del., next week.

Loney Haskell, the manager for the past season of Hurtig & Seamon's "In New York Town" may accept a few vaudeville dates while preparing for the next tour of the same organization, with which he will continue in the same capacity.

M. A. Shea, who, together with Ed Rush, of the firm of Weber & Rush, does the selecting of the features for the Columbia Amusement Company (Eastern Burlesque Wheel), will sail for the other side during May to look over the European field.

Arthur Prince, the ventriloquist, who created a furore over here, and has been booked to return at \$750 weekly next season, is playing an engagement in London now, contracted for some time ago, at \$40 a week. He also plays two other theatres the same night at a more attractive salary, but is obliged to live up to the old contract.

Charles K. Harris, the music publisher, has an active "plugger" for his musical numbers in the person of the colored elevator boy of the building which the music publisher occupies. The colored boy has taken an oath to sing none but the Harris' songs, which he does industriously while travelling up and down. Some people are now using the stairs in the building.

Margaret Wycherly, who is appearing in vaudeville in a protean sketch, will leave about June 1 for an eight weeks trip on the other side. Upon her return, Miss Wycherly expects to resume her vaudeville tour. Bayard Vellier, Miss Wycherly's husband and who is author of her present offering, has a three act play called "The Woman Pays," in which his wife will star after the variety dates have been filled.

"Skigie," Variety's seven-year-old vaudeville critic, has given up the vocation to attend to a case of mumps and other boys' ailments, principally marbles and baseball. "Skigie," however, has not forgotten the varieties, having made his first bid for a monologue the other day when he said to a relative: "My mother has been married eight years. If she had waited a year I could have gone to the wedding."

The Boston manager, B. F. Keith, had an "interview" in a New York paper last Sunday with the word "paid for" stamped all over it. While Mr. Keith will probably have cause to regret that so few read it, it served to show the extent of the alarm in the Keith mind over present conditions, when he would pay for space to interview himself in what is generally conceded to be his own publication, for publicity purposes.

The Howard in Boston will close May 28, reopening August 20, to be again booked through Al Mayer, as formerly.

Charles E. Evans will make a jump to Chicago, playing a single week at the Majestic there and returning to town.

English artists should be plentiful for importation purposes now that the "barring clause" is in effect in Great Britain.

The Doric Theatre at Camden, N. J., one of the Henry Myers circuit, will open for the first time on Aug. 14 next.

Paul Durand, of the Keith Booking Agency, and Elsa Bohm, of Fred Irwin's Big Show, were married last Sunday.

The Harmony Four will return to England the first week in May after a trip of ten weeks over the Keith circuit.

Vesta Victoria will sail for England May 7. She plays a farewell engagement at the Alhambra before she goes home.

Reich, Plunkett & Wesley have imported Augustus Barrett, a musical monologist, who will shortly be seen in town.

Virginia Earl has recovered sufficiently from her recent operation to leave the hospital, and will resume her vaudeville time next week.

The Karno Mummie Birds will play over the Orpheum Circuit, commencing in May. There is a contract stipulation for fourteen fares.

Ethel Robinson, the singer, intends to take a vacation this summer, having worked for 46 weeks continuously, with only three lapses.

Carl Hertz has had his time set back on the Proctor circuit until June and will employ the time in visiting his relatives in the West.

Sirronge, a woman handcuff expert, will be at Proctor's Newark as opposition to Harry Houdini and his own show. She is said to be good.

Henry Hashagen will reopen the Auditorium, St. Louis, as a dancing hall with vaudeville attractions. He announces that next season he will have a real vaudeville bill.

The Novelty in Williamsburg will close May 13, a week later than the date originally set. The extension is owing to the engagement of The Great Lafayette show for that week.

Reta Curtis, the violinist, who has been ill in the city for the past three months, had to undergo a serious operation on April 9. She is reported out of danger and slowly recovering.

The Razarfs were billed at Pastor's this week through an error. They were booked for the date, but owing to the illness of Mrs. Razarf they have not played in the last four weeks.

F. C. Robertson, who is the manager and owner of a theatre in Spokane under the control of the Sullivan-Considine people, was in the city this week with a party of Western theatrical men.

The New York office of the Marinelli Agency was in receipt this week of a cable from London announcing that the "Flying Rocking Ballet" at the London Coliseum, described in a recent issue of Variety, was very much of a success on its initial presentation.

# Why the Vaudeville Artists of America Should Organize

BY SIME.

It is not without the bounds of presumption that the agitation for the organization of the Vaudeville Artists of America will result in the White Rats taking up the question and inviting the artists who are non-members to enroll in that society.

The need for such an organization has been readily recognized by every intelligent artist, and the change of front on the part of the prominent members of the White Rats is now apparent.

As previously recounted in this column, the White Rats as an organization in the recent past believed that class rather than numbers, was the solution for the proper protection of artists' interests. According to a well known "Rat" that is no longer so, it is possible that the White Rats will take some decided action in the near future, but upon what lines has not been made known.

This organization is known throughout the vaudeville world in both countries, and has the advantage of being established. If it decides to become the representative Artists' Society of this country the constitution and by-laws will likely be corrected and adapted to the new conditions.

There is no basis of fact for the report more than the quotation above, but the Rats are discussing the question in meeting, and the arguments may bear fruit.

The news from Chicago this week that the Western Vaudeville Association and Keith are considering the advisability of forming a stock company is a most urgent matter for consideration by vaudeville artists as one of the very best reasons why they should organize. Also the report that the Klaw & Erlanger syndicate, with its malignant influence, has the vaudeville bee very strongly.

The following letters in this issue are indicative of the serious thought now given this question by the artists. Variety invites your opinion for publication and your signature will be held in confidence if so requested.

Editor Variety.

Sir:—In every large undertaking, and especially one in which the welfare of a number of persons is to be considered, the mainstay should be based on solid principles, and in this instance three immediately suggest themselves as covering the necessary statutes.

First—Protection.

Second—Friendship.

Third—Charity.

The first, of course, is the most important and all-powerful. You seek protection from what? Immediately all the wrongs, disputes, worries and entanglements rise up out of the past and seem to stretch far into the future—then the protection of the haven afforded by an association would be realized. All misunderstandings or complaints would be referred to the committee, and after careful consideration be settled by it and its decision offered for approval to each complaining member and the offending party.

The officers should be men of stand-

ing, whose opinion would be weighty and positive, and utmost confidence in the commanding head would have to exist among the members.

The purloining, copying and even out-and-out thieving of acts would not be permitted, and could be stopped by the originals in each case through the medium of the association—how, is evident when a body is arrayed against a single opponent.

There is in no profession where so vast a number of wage-earners seem so disinterested in their own progression through lack of unionism, and most especially is it evident as in the vaudeville ranks. How long must the artist suffer humiliations and annoyances before he realizes that without him and his work there could be no vaudeville? This is not a spirit of anarchy. Each actor individually must become aware that he is a necessary pillar to an artistic and recognized profession, and as soon as its power is centered and directed, he will govern his side of the situation.

Look at the great labor unions and their hold on not only the employer, but the public at large. Think of the protection given by the Masons, Elks and Odd Fellows, and then think of the thousands that could be unionized and interested in a great effort for our betterment.

Secondly: The friendship principle is a valuable aid in advancement of any order, and if adhered to will end all the petty jealousies and individual wrongs.

The artist of to-day needs nothing more than friendship for his fellow-workman, and a closer knowledge of a person produces a more forgiving spirit, and out of this soon might develop the wish for a room in each large city for the reading of native and foreign literature, and there to meet socially our fellow-members, for after all we are not our real selves while in harness.

The last principle, of charity, is not often necessary to suggest to an actor, the fault mostly lies in his giving well but not wisely. The charity in his case should be organized and dealt out with a discriminating hand. Don't let our confreres in the legitimate outdo us in their Home and Society in preparation for a rainy day. Get one of our own and lay the foundation now and lay it strongly while the necessity for an organization is so paramount.

Here is the chance for a Napoleon of vaudeville to form us all into a safe and lasting army arrayed in defense and protection of our rights, and being formed we would gather as we progress—and progress we would as sure as we are Americans.

Theo. Carew.

Editor Variety:

Sir: I have read from week to week with great interest your articles on "Why Vaudeville Artists of America Should Organize," and every one I speak to about the subject seems to think an organization would be an acquisition to the profession.

An organization in America could easily affiliate with the I. A. L., which I am

sure would protect all members of the American organization on the Continent, if the American lodge gave them the same protection over here. This lodge would also be in affiliation with the V. Q. F., which is a new lodge in England only a few weeks old.

The American lodge would soon grow rich and the old age pension could be introduced as in most of the lodges in Europe the American organization must be a kind of friendly lodge at first like the "Water Rats" in England, afterwards it may develop into a lodge second to none in the world. All that seems to lack at present is suggestion through Variety; let some one come forward as a secretary, others suggest what they consider a reasonable entrance and annual fee. In this manner there may be something done in promoting what has been neglected and is really needed in America, I would willingly join such an organization and give my services here at once, but as I may leave America any time, I think it best that some one with more settled views come forward.

Tom Hearn.

Editor Variety:

Sir: Am watching with interest your article on "Why Artists Should Organize" and am surprised that some one has not come forward as a leader. The time is ripe for an organization such as you have outlined, and with a good business head, there is no reason why one should fear the ill will of the managers, as we should not organize to antagonize, but to work for the general good of the business. The managers' interests are ours, and we should all work hand in hand. It appears to me from what little I have seen of vaudeville that the managers, agents and artists are constantly working against each other. As you have suggested, the manager should help the artist, as he can see points that we on the stage are unable to see, and with proper encouragement, an artist will be more inclined to work out new ideas and invest more money in a new act. Take ourselves for instance; we will invest any amount necessary to make our work presentable in any production, because we know just how much time we can count on, while on the other hand, one hesitates to put \$3,000 or \$5,000 in an act, not knowing how one will be treated at the hands of the booking departments. There is something wrong and the sooner we find out what it is, the better it will be for all concerned.

Artist.

## BOOKING BY "SYSTEM."

You can no longer get a quick decision at the Keith Booking Agency. The best that any of the minions in the St. James Building may be able to offer now is to give their personal opinion as to probability.

Bookings in the Keith office are being taken care of by a "system," the "system" being a board of all the managers, who meet once every two weeks or more often if necessary to pass upon all acts and contracts submitted.

Whether this is done for the purpose of holding the outside managers in the agency or whether because no single person in the Keith office is considered competent to know a desirable act or trusted sufficiently to book one, cannot be ascertained.

## LOOKS GOOD FOR ARTISTS.

The announcement that William L. Lykens, the booking agent, has secured the Casino Theatre in Philadelphia for vaudeville, may portend a new state of affairs to a certain extent in vaudeville.

While Mr. Lykens will not admit that he has secured the lease of this house, and will conduct it as a vaudeville theatre for next season, he does not make a denial.

The Casino has had a varied career in the amusement world. Years ago as the Central Theatre it was run as a burlesque house, later for vaudeville and afterwards used by the anti-syndicate forces. Stair and Havlin had it last year, and George W. Lederer played a summer season of musical comedy.

It is now operated by Koenig, Elias and Lederer, playing the shows on the Eastern Wheel of burlesque. It will change lessees on May 28, two weeks of the burlesque season being canceled and Lillian Russell will be the feature, with her own show, of the opening bill.

This is the first direct invasion of the Keith territory. No information is obtainable as to whether Mr. Lykens is acting on his individual account or has others connected with him in the management, but the consensus of opinion is that he has selected a desirable vaudeville city, made more so for his purpose through the Keith policy of never playing high-priced acts.

There is very little doubt that before the opening of next season there will be a vaudeville theatre in Boston playing in opposition to Keith's there. As is well known, features may be obtained for vaudeville bills in a Keith town which would sustain an opposition house for a full season at least. It will either oblige B. F. Keith, if peace is not concluded between the present belligerent factions, to accept high-priced acts and play them or see his own bills dwarfed by the opposition.

If the Keith circuit is obliged to change its policy through opposition, it will follow that the big acts will play most of the Keith time.

That will create a new and desirable condition in vaudeville. It will induce the investment of much larger sums in productions with the certainty of longer time to be had, which means a commensurate return.

The only black cloud without a silver lining is that the Keith people upon realizing the condition they will be placed in will immediately sue for peace in an effort to keep out the other side from their present gold mines.

## MINER WINS.

Decision was rendered for the defendant in the Tenth District Municipal Court this week in the action brought against E. D. Miner by Harry David, a cyclist who did a whirl act over Lion's den. David is known as Tourbillon.

He was engaged to play two weeks, one at each of the Miner New York houses, at a salary said to be \$300 a week. When Tourbillon's apparatus arrived at the Bowery Theatre it was found that there would not be room to set it up without tearing down most of the side-walls, it was alleged. Tourbillon was not allowed to go on at the Bowery and he sued for the two weeks' salary.

**MEET IN CINCINNATI.**

Cincinnati, April 20.

The annual meeting of the Orpheum Circuit Company, controlling the Columbia Theatre, was held at the offices of that theatre last week. Edward Kohl, Max C. Anderson, Martin Beck and Henry M. Ziegler were present. The meeting while formal was for the purpose of considering improvements at the Columbia Theatre. It was decided to widen the lobby and expend a large sum in remodeling the house, making the theatre one of the handsomest vaudeville houses in the country.

**HAGENBECK IN TROUBLE.**

Hagenbeck's Circus, which appeared in Pittsburg April 12-13, made a pleasing impression, but was up against some hard luck. The show was scheduled for two performances each day, but on account of delay in reaching the city the Thursday matinee was omitted, and the parade scheduled for that morning did not take place until the following forenoon. One of the women riders, Madame Alvina Remete, was thrown from her horse during the parade, but was not seriously injured. The management also had some trouble with the local S. P. C. A. on account of alleged cruelty to animals, but this incident did not amount to much.

**BACK TO PHILADELPHIA.**

Philadelphia, April 20.

Anna Eva Fay who recently appeared as a headliner in Keith's, Philadelphia, is to play a two weeks' engagement at the Garrick beginning April 30. It was rumored that she was to have the support of a strong vaudeville bill and that the house was to be run in opposition to Keith's, but this has been denied.

**SHUBERTS IN ERIE.**

Erie, Pa., April 20.

The new Majestic Theatre here has been purchased by the Shubert Brothers of New York.

The price is said to have been \$150,000. It has been playing syndicate attractions under the management of Mr. Reis.

John J. Ryan, representing the Pacific Coast Amusement Co., was negotiating for the theatre for vaudeville.

**ONE MORE HOUSE.**

Hartford City, Ohio, April 19.—R. E. Roehm, F. Van Gordon and T. H. O'Neil, of Marion, composing the Grand Theatrical Company, to-day leased the Van Cleve Theatre, in this city, for a period of five years. It will be opened April 30 and will run all summer with vaudeville. The company owns theatres in Michigan City, Terre Haute, Huntington and Peru.

**TO STUDY WITH DE RESZKE.**

Many congratulations have poured in upon Meyer Cohen, the manager for Charles K. Harris, over the news that his daughter Vivian Ray Fidellia has been offered a free scholarship with Jean de Reszke in his Paris studio.

The young girl and her mother will sail next Wednesday. Miss Cohen is 17 years of age, and has a phenomenal natural voice ranging from a high soprano to a baritone. It has not been cultivated nor any serious attention given and under De Reszke it is predicted that a brilliant future lies before her.

**LOOKS BAD FOR HASHIM.**

N. Hashim, a dabbler in theatricals, formerly of Philadelphia and Washington, and also known in New York as the one short time manager of the Koster & Bial Thirty-fourth street house, evolved a Cuban dream last October, taking a troupe to Santiago on a guarantee (on paper) of a twelve weeks run, with a prepaid return to this city.

Hashim's weekly salary list figured \$1,900, \$1,000 of which was billed for Messrs. Blake and Willard of the Chicago White City shows, who had two feature acts in the outfit.

After holding back several weeks pay the company was finally landed in a South American country and Hashim managed to evade so many customs laws that the members had to either remain or lose their property.

Hashim left his troupe and came on to New York, where with unusual fertility he organized another company of thirty-five people, allowing an "angel" to come in. The boy with the wings was C. F. Wilkey of the Herald Square Hotel. Hashim has returned to Cuba.

Most of the acts stranded in South America have returned and are sounding a warning to other artists against leaving home without holding contracts from responsible managers.

**A CIRCUS IN THE FALL.**

When Frank Melville's County Fair opens at Madison Square Garden in October it will have as one of its features a complete circus.

**ALEXANDER CLARK'S NEW ACT.**

Lilly English and eight girls will back up Alexander Clark, the comedian, when he appears in vaudeville in a new sketch by James O'Dea called "The Turkish Trophies."

**ANOTHER SANDOW.**

Joseph Hart is of the opinion that he has secured the greatest living specimen of physical development in a Dane called Young Sandow. Sandow will tour the vaudevilles in posings and weight lifting.

**WHAT IS BUTT HERE FOR?**

Alfred Butt, the manager of the Palace in London, sometimes otherwise known as "The Human Joke," has caused considerable discussion as to what the purpose of his visit over here is.

Mr. Butt does not visit the agents, and the agents are perplexed, not knowing whether he really wants acts or whether he is trying to book direct and deprive them of commissions.

**PITROT RICHER.**

One thousand dollars eased Richard Pitrot's mind and satisfied the lawsuit which the foreign agent had against the Midget City company of "Dreamland" for commissions.

The settlement was made this week. The Considine brothers and Eddie Burke, the horseman, are the principals of the company.

**EVANS TO REMAIN.**

Charles E. Evans, who has been successful in his vaudeville sketch, has decided to remain in the variety end of theatricals for another season at least.

**NEWARK'S EMPIRE OUT.**

It is pretty definitely settled that the Empire in Newark, N. J., will be a vaudeville theatre never more. An effort was made to secure the lease of the house recently for a vaudeville venture, but the present lease, held by Harry Hymes, has only three years' to run. Upon its expiration, the theatre will be torn down, it is said, and a department store built on the site.

Another story has it that the Empire is under 20 year lease and will be remodeled and given over to playing Shubert attractions.

**DOLLIE BELL'S DANCING SCHOOL.**

Dollie Bell, the English dancing teacher, who is somewhat noted on the other side for "girl acts," is coming here with the next American consignment called the "English Violets."

While over, this being her first trip, Miss Bell will arrange to open a dancing school from which girls will be supplied to every variety of production.

**YBERRI THOUGHT IT OVER.**

Lola Yberri, the French danseuse, has decided after mature reflection that it would be as well to tone down the new dance called Maxixe which she is about to introduce on this side of the water. She was recently brought over by Jennie Jacobs, the agent, who also brought back Cook and Clinton, a pair of women sharpshooters, who will play the summer here.

**ATLANTA VAN AMBURG'S PERMANENT HOME.**

Atlanta, Ga., April 20.

It is announced here that the Van Amburg circus will hereafter make Atlanta its winter quarters. Land will be purchased at once, and during the summer about fifteen buildings erected.

During the past winter the circus quartered at Piedmont Park. Previous to that Kansas City held it.

**MARINELLI'S NEW EXECUTIVE.**

Anton E. Johnson, the secretary to H. B. Marinelli, and the London executive of the agency, has arrived in New York, and will be the permanent head of the New York office.

**ANOTHER.**

Frank Howie and Frank Hennesy, stage manager and advertising agent of the London Theatre, take their annual benefit May 6. There will be a number of important acts listed on the bill. Twenty turns are promised.

**AGAIN?**

Adele Ritchie has more or less indirectly expressed her intention of returning to vaudeville following the ending of her connection with the musical comedy, "The Social Whirl."

**A NEW PUBLISHING FIRM.**

Ted Barron and W. A. Thompson have formed a partnership and will open their office as a music publishing firm at 44 West 28th street shortly.

**ONE MORE TRIAL.**

Egbert Van Alstyne and Louise Henry are to revive their act and will make another trial of vaudeville.

**PERCY WILLIAMS' BALL.**

To celebrate the opening of the ball room in the Alhambra Building, Percy Williams gave a ball to the employees of his six theatres last Tuesday evening. There was a tremendous crowd present and every one had a good time. A dance program of 12 numbers was played, each of the six orchestras playing two selections. The friends of each leader "plugged" for their favorite and there was plenty of excitement.

Mr. Williams led the grand march with Mrs. Williams, and afterward was required to make a speech. His remarks were both brief and clever.

There was a generous supper spread and no lack of fluids. Dancing was continued until after four.

The ball room is in the top of the building and is a handsome place. It doubtless will become a favorite with Harlem entertainers.



**GRACE VAN STUDDIFORD,**

The prima donna, who will shortly leave vaudeville to sing the leading role in a comic opera now being written for her by DeKoven and Smith.

**WILL SUE FOR A COLD.**

Virginia Earle will sue W. S. Cleveland for damages alleged to have been sustained through loss of time. She declares that while playing his theatre in Chicago the draughts on the stage were so bad that she caught a severe cold and was unable to work. She alleges negligence on his part in not properly protecting his stage and asks for damages.

**DOCKSTADER HISSED.**

An Associated Press dispatch reports that Lew Dockstader made a scene on the stage at Memphis last week over a newspaper notice and was hissed. He refused to continue his turn.

**GRACE VAN STUDDIFORD ILL.**

Grace Van Studdiford was out of the bill at the Alhambra the latter half of this week through illness. May Belfort was rushed in to take her place, opening at a matinee.

**GIRARD WILL GO WEST.**

Robert D. Girard, the vaudeville agent, will start for San Francisco as soon as he can make arrangements. His mother and many other relatives are residents of that city, and he is going West to see that everything is all right.

**Anna Eva Fay.**  
Mind-reading.  
Keith's.

The man who announces this mind-reading act of Anna Eva Fay states that it is fifteen years since she appeared in this city. This Miss Fay is the mother of the other Fays, who have similar specialty. The act is given in two sections, the first turn being "F" on the program and the second "L." Upon the first appearance, auditors are invited to come upon the stage for the purposes of examination of the cabinet, cords and knots with which Miss Fay is surrounded. She is tied to the back of an improvised chair, and the cabinet placed around her. Several objects placed inside within easy reach, are thrown out, although she remains tied. As far as this part of the act is concerned, there is no doubt that "cappers" or confederates are employed. While the stage is being cleared, the announcement is made that the audience may write messages on prepared paper, which will be collected by messengers, and afterwards read and answered by the medium. Pads are offered, and the questions written are retained by the writers. No more is seen of Miss Fay until the letter "L" on the program is reached, when she appears, ready to read all questions, and give the answers. She indicates verbally the name of the person who wrote the question. When that person has been located in the audience, the question is read aloud, and the answer given, whether it be direct or in the nature of advice. There are also confederates employed in this, but not entirely. During the time between the two sections, ample opportunity has been allowed for the impressions taken on the especial paper used to be selected and placed in order. Miss Fay seats herself on a chair, resting on the piano in the orchestra. A sheet is thrown over her, and sufficient light is received from the portion of the footlights under the sheets to enable her to read all papers she may hold. No subject is too difficult to answer, and where that is wanted to be made effective, the inquirer is directed to communicate by mail for a complete reply, and further advice. To the skeptical, the act is a joke; to the easily swayed or troubled person, the impression is apt to be of considerable importance, and the act may create considerable talk for that reason. It may also induce a foolish people to visit the theatre in the hope of being relieved of mental worry. In a small town or city, Anna Eva Fay would be a valuable attraction, but in New York it remains to be seen whether the town is not too large to admit of any such result, or whether this style of offering will be set down as a pure "fake," which it is, and let alone. It is a dangerous piece of work to the peace of the community if the general public places any credence in it, for it will then exercise too large an influence, and can work no good. It is such a palpable ridiculous piece of trickery that only the sublimely incredulous will be deceived.

*Sime.*

**Charlotte Parry.**  
"The Comstock Mystery."  
American.

Better prepared than many another would be, Charlotte Parry, who has gained some reputation as an impersonator, ap-

peared for the first time in the city last Sunday at the American Theatre in a protean drama, "The Comstock Mystery," by W. H. Clifford. Miss Parry's past experience in imitating actresses made itself evident by the capable manner in which she handled the seven characters allotted to the leading role, and especially in three did she give a most creditable performance. While lacking emotional powers, the parts were character studies in which she appeared perfectly at home. The plot of the playlet is based upon a murder, leading up to a climax after an inquisitorial examination, where the murderess to save her crippled brother from imprisonment, confesses the crime. Although given at a Sunday concert under the usual disadvantages at such a time, the interest of the audience was held throughout, and the sketch warmly received. Mr. Henderson was the main support as a police captain conducting the investigation. Three patrolmen are also in use. Miss Parry and "The Comstock Mystery" are unquestionably a hit.

*Sime.*

**William C. Schrode & Co.**  
"Humpty Dumpty."  
Twenty-third Street.

Retaining the feature of "Humpty Dumpty" which pleased the most (the giant's head) William C. Schrode appeared at the Twenty-third Street Theatre in a very condensed version of that spectacle for the first time this week. Mr. Schrode as the clown was assisted by two good tumblers, a boy and a girl. The finale is an acrobatic dance which received some applause. The sketch will be enjoyed by the children, and is a good act for matinees.

*Sime.*

**Edwin Keough & Co.**  
"A Bit of Blarney."  
Twenty-third Street.

After a week out of town, Edwin Keough plays his new sketch here, assisted by Helen Nelson, who wrote it. There are three others names on the programme of those having minor parts. It is called a "mythical caprice" and there are four scenes, two of which are real. The first, "Cove of Cork" is a pretty setting, and the other is "the Dungeon of the Conciergerie Paris," where the dramatic action occurs in which Keough as Robespierre, while making a secret visit to the cell becomes panic stricken at the warnings on the walls, and in his terror, sees visions of his victims appearing in panels who unite in informing him that "his time has come." There is some comedy at the opening where Miss Nelson as a widow attempts to inveigle Keough as Cornelius O'Rourke into a proposal of marriage. Miss Nelson sings "The Last Rose of Summer." Neither her singing voice or the song fits in the action of the piece, which drags horribly, and the sketch should be shortened. The finale is effective, and several curtains calls were given. It is a far better and more ambitious effort than the former offering of Mr. Keough's.

*Sime.*

Lionel Lawrence threatens to enjoin Kitty Gordon from producing an act similar to his Rialto Girls.

**Alfred Lester.**  
"The Scene Shifter's Lament."  
Twenty-third Street.

Appearing for the first time in America at Proctor's Twenty-third Street Theatre this week, Alfred Lester introduced himself in a sketch which may be likened to those known over here as "bare-stage acts," although Mr. Lester employs a setting, the first mistake of the piece. The comedy is derived from a girl giving a "try-out" in the theatre. She is interrupted by a stage hand who wishes to assist her by points gained from experience, and incidentally to sell an act of his own. Mr. Lester as the scene shifter gives his version of how "Hamlet" could be adapted for vaudeville, and the act becomes a monologue almost from the opening. Some of the lines are bright and humorous, but not sufficiently so to stamp the present material a success. Mr. Lester fairly pleased, and is unquestionably a comedian, of the known English type. If he has another offering, it should be given a hearing.

*Sime.*

**Frank E. McNish.**  
"Silence and Fun."  
Keeney's.

The originator of the former variety act known as "Silence and Fun," Frank E. McNish made his return to straight vaudeville this week after an absence of some years. He seemed to have brought back with him the clothes worn before the long absence, appearing in a worn and dirty looking checked suit, the trousers of which were held up by a pair of suspenders over a forbidden shirt. This was noticeable when the coat was removed, and should have been prepared for by neat underdressing. There are extracts from the old act, a little of the dance and table work, besides a short monologue McNish now gives, having two or three old jokes and stories. For an encore the joke about "it is almost impossible to lose your wife" is spread into a speech. Mr. McNish through age may be said to have made a success with those who remembered him of yore, but his act for present day vaudeville as it is now made up will not do.

*Sime.*

**"Six Sophomores."**  
Girl Act.  
Keeney's.

After playing around for a month, Eddie Hume and "the Six Sophomores and a Fresh-man," a girl act under the management of Max Witt received its town showing at Keeney's this week. The setting is in a girl's college, and it has been evidently taken from the act known as "Schoolboys and Schoolgirls," the questioning of the pupils and apt answers constituting one of the comedy features. Another was Mr. Hume kissing the young women. There is no originality to the act; it is cheaply put on, there is no change of costume, and Hume is unable to carry out the flippant part he has, either in looks or action. The act has a good finish in a "tough" number around a song "I'm Up in the Air About Mary," the only commendable portion, excepting the girls. They have been selected with

more care than has been given to the act. There should be a revision if anything of importance is to be made of it. As it is now presented, the "fair" mark is not even reached.

*Sime.*

**Wm. H. Macart and Co.**  
Comedy Sketch.  
Alhambra.

Four people and a dummy baby have been worked into a comedy sketch running at times over the farce line into broad burlesque and called "The Village Iceman." The feature of the act is the work of Mr. Macart as the village iceman in a makeup which is funny enough to get a laugh from the musicians in the orchestra pit, and a bit of business in undressing the infant which won a storm of laughter.

There is a suspicion of a farcical plot which runs to intricate complications, but enough ridiculous clowning is worked in in the proper places so that the plot is prevented from becoming disagreeably noticeable.

John L. Kearney and Ethelyn Bradford have pale and inconspicuous parts in the general scheme, but make the most of them. Louis Peters as the sheriff tries very hard to be a comedian, and does not succeed too well. His idea of a stage laugh consists of shoulder calisthenics.

*Rush.*

**Willa Holt Wakefield.**  
Pianologue.  
Keith's.

With the usual inaccuracy of a Keith program, it is stated that this is Miss Wakefield's first American appearance this week at the Union Square Theatre. Another piece of probable misinformation is that she is "Europe's greatest pianologist." The young woman first appeared at the Hudson Theatre for a public performance on the occasion of the Vassar College Benefit about three weeks ago. It is improbable that she ever appeared in Europe professionally, but may have been a society entertainer. Miss Wakefield has a pleasant manner, is cheerful of countenance, plays and sings with judgment, without attempting vocalization of the higher order and has a pleasing voice, together with expression. No monologue is given, three singing numbers only being used in a recitative style. The act is a first class one of its kind, and pleased easily.

*Sime.*

**Neff and Miller.**  
Dancing and Singing.  
Novelty.

A blackface pair who are wise enough to realize their excellence in the dancing and singing departments and to leave the talking to the monologists. They have little talk, and what there is might profitably be left out.

The smaller of the two men carries the act. He has a good song in the early part somewhat resembling "Nobody." His makeup is good, and he does an eccentric dance after the manner of Fred Stone, of Montgomery and Stone, that caught. The act ends with a burlesque boxing match in which the two made a good deal out of an old idea.

*Rush.*

Chirgwin, the foreign artist, has been singing "The Blind Boy" for twenty-five years.

## OUT OF TOWN

George K. Fortesque.

Girl Act.

Dockstader's, Wilmington.

George K. Fortesque and his Six Little Dreams arranged and staged by Geo. H. Brown, lyrics by Matthew Barry.

This is a good act and made a hit. The act is elegantly costumed and the general effect is good.

Pitro.

Roland West.

Protean Act.

New Orpheum, Mt. Vernon, N. Y.

This one of the latest protean acts has a well written and interesting story to commend it. In addition Mr. West has undoubtedly made a close study of his different characters, and most of them stand out well defined and distinct from each other. He is particularly good in his characterization of the tough, the old Irish woman and the newsboy. The play is called "The Criminal." He is rendered very capable support by J. J. Sambrook as the chief of the detective bureau.

Peter.

Kitty Gordon.

And Her Broadway Comedienne.

Dockstader's, Wilmington.

This is a military girl act beautifully costumed, well drilled and was a big hit. The numbers were redemanded. Kitty Gordon is an artist.

Pitro.

The Olympic Trio.

Comedy Singing Act.

Gloversville, N. Y.

This is not altogether a new departure for these men, they having appeared in vaudeville before with one more man as a quartet in a sketch very similar to this. During the act a tenor and a very light weight baritone solo are rendered. A lot of good, new comedy runs through the act. The trio work is excellent and earns more encores than they will respond to.

Mildred Mowers.

Ethel Clifton and Co.

"Billy Barkley's Baby."

Gloversville, N. Y.

The sketch is one of the best written and best acted (with one exception) seen at this house. Although its first performance occurred Monday afternoon, the excellent manner in which it was handled proves thorough rehearsals and good stage management.

Miss Clifton as Nell has a part leaning toward the semi-emotional which she handles excellently, while Mr. Chatterton as William Barkley along the line of straight comedy was equally good.

Mildred Mowers.

Gastrock and Warren.

Protean Act.

Gloversville, N. Y.

This clever team have the makings of a hit in this little burlesque. During the action Mr. Gastrock takes three characters, the best of which is that of Simon Bragg. The one great difficulty with the act is the noticeable degeneration in the lines of the play as soon as one or the other leaves the stage to make a change. The writer, whoever he may be, can write interestingly but descends to drivel when monologue is necessary.

Mildred Mowers.

## LONDON NOTES.

"Hippodrome", in huge letters marks Thompson & Dundy's fenced site—the one they didn't get. It advertises Knight Moss's London "Hip," where "The Flood" now vets things.

Harry Allen, brother of Morny Cash and two other "Pros," Belfast bound on Connemara, while returning at night from second cabin to first and climbing the closed barrier, was thrown in the Irish Sea by a sudden pitch of the boat and never seen again. His marriage was due in two weeks. He played the Monkey in the Donaldson-Ardell zoo sketch.

Peggy Pryde, although very ill, can now see friends. Variety Artistes' Federation has now much gold and enthusiasm. Boys sticking It's soup three times a week and a toothpick Sunday if something is not done. Artists' own paper, "The Performer," about due. Of late Stoll and Payne have been very thick; they stick to "barring clause," but smaller managers don't. Courts are showing up the fake wrestling by Hackenschmidt, Madrali, Munro. A Salvation Army soldier says music halls and theatres give more to Self-Denial Fund than churches.

Westminster, London, holds world's record for theatres and music halls. "London County Council Halls" are London, Collins, Cambridge, initials "L. C. C." A star has been barred from the London Pavilion 16 years and 4 months; also kept from Palace. Empire and Palace sell select season tickets; Alhambra doesn't. Earl's Court doesn't close as stated, 30 years lease yet. London beats America on orchestras, 50 men in the big halls. Musicians get less, though. Latest dog acts—no man on stage. Master Empire thought-reading dog in audience, in another act. Moss Empires booking many acts without agents.

Some stir about dangerous shows. A girl fake looper got \$1,250 damages from Madeline Barber. Sash tied her to cycle which had projection to track rim. At Sunderland wheel ran back at summit and fell, giving her a serious smash. Stage small; probably insufficient run. Billed as "The most costly and gigantic act ever produced on any stage." The girl got thirty shillings (\$7.50) a week. C. C. Bartram.



LOUISE ALLEN COLLIER.

who is preparing a brand new idea for her vaudeville engagements, in which she will impersonate many of the characters from the successful plays with which she had been identified.

## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

St. Louis, April 16, 1906.

Editor Variety:

Sir—The Interstate Circuit, E. F. Carruthers, general manager, books you in Chicago and when you open in Hot Springs you have to pass the examination of Mr. McMechen, termed and called the "Official Censor" for the Interstate Circuit, and if he don't like the act you have to close. We did not receive any notice of being cancelled until Tuesday about 11 A. M. I asked the resident manager why we were closed and he said he did not know. All he knew was that Mr. McMechen left word to cancel us and several others. I did not know what it all meant at first, as our pictures were still out in the frames. The advertisement in the daily papers still read with our names next to the top, and the rest of our photos we have not received up to now. I went to St. Louis and asked for Mr. McMechen and he told me that our act was all right, and he liked my part of the act very well, the only thing he found fault with was that my wife's singing did not suit him and that's the reason he cancelled the act. I would like to say a great deal more, but I want to state that as my wife's singing was approved by nearly every manager and agent in Chicago it certainly should be good enough to pass the critical examination of people that don't know the first rudiments of show business. I have been a manager myself and know a thing or two, but the loose manner in which this circuit hands it to anybody is frightful. My contract called for us to open Sunday, April 1, consequently we had to lose a week going to Hot Springs. The board is very high in Hot Springs. Mr. McMechen told me they had a house officer, but up to the time I left I failed to see him. The way the gallery insults and abuses a single woman that appears on the stage there is a shame. The week of April 2 there was not a comedy act on the bill and only one act that could work or close in one. I enclose you a letter I received from Mr. Carruthers in reply to my telegram which read:

Hot Springs, April 3, 1906.

Mr. Carruthers:

Received notice of cancellation. Refused pay for two performances. Advise me quick.

Burton & Rankin.

I worked last week at the Globe Theatre under name of The Two Beers and we were the hit of the show, so after all we are not so "rotten" as some of these new recruits think.

H. B. Burton of Burton and Rankin.

Chicago, April 5, 1906.

Burton & Rankin, care Majestic Theatre, Hot Springs, Ark.:

Dear Sir and Madam: Your telegram received, and I do not understand its meaning. You will remember that I spoke to you regarding your act. It absolutely has to make good, and if Mr. McMechen did not think that your act made good on our circuit, it is not up to me to interfere. Very sorry to learn that such was the case.

However, it will be necessary to abide by his decision.

Trusting that this will in no way interfere with your future, and wishing you success, I remain, yours very truly,

E. F. CARRUTHERS.

Gen'l Mgr. Interstate Amusement Co.

Rochester, April 15, 1906.

Editor Variety:

Sir: Here is what I think will be a valuable piece of information to the thousands of members in vaudeville. There

are not over two in one hundred who know what a great amount of trouble is avoided through a very simple routine, I refer to that necessary evil sending photos to the different vaudeville houses that the different artists are about to play. A vast amount of annoyance is caused, regularly, from sending photos by mail.

You can send them, just as cheaply, through any of the express companies. Get a receipt from the companies and the companies in turn get a receipt from the theatre on delivering same.

This proves conclusively to all parties concerned the honest intention of party of the second part. Just mark in large letters "photos" and 10 cents will carry a dozen ordinary photos to any part of America.

William Gould.

Chicago, April 17, 1906.

Editor Variety:

Sir—Your article "Peculiar Cancellation" in this week's issue caught my eye. Miss Clara Hess of this city, and who plays over the Kohl & Castle Orpheum Circuit four and five times a year, was on the same bill with Burton and Rankin, and was also canceled. She wired on to the booking agent in the Majestic Theatre Building this city for transportation, to which he paid no heed. She then called up on the long distance phone and before she got a chance to talk to the office the manager reversed the charge. She arrived in St. Louis on April 5 and went to the office of the Interstate Amusement Company, who book for the Majestic Circuit, but they couldn't see that they owed her anything or should do anything for her. She immediately consulted a lawyer and has begun suit for seven weeks' salary, minus the railroad fare and booking fee. The case comes up on the 28th of this month. Knowing your paper to be a fair and liberal minded one, I wish you would take this up and score these people as they deserve, as they think no more of taking an artist out and leaving them stranded than if he or she were a dog. They may get home the best way they can. Miss Hess's contract had the two weeks' notice clause, to which they gave no attention whatsoever. I would advise Burton and Rankin to do as Miss Hess has done, as they will have the hearty support and best wishes of the better class of managers and booking agencies.

George W. Sells,

For Clara Hess.

April 16, 1906.

Editor Variety:

Sir: If the article in your paper about Araco in Hyde & Behman's has been seen by you, I am proud to say that the figure must be a marvelous one. Araco is blind and the eyes are not palmed because it is not necessary. In regard to the wig you are also wrong, which I will prove in court by taking proceedings against your worthy paper.

C. A. Sampson.

P. S.—If you think that you will get clients through talking bad about artists I am quite sure you are in mistake.

## Shows of the Week

By Rush

## HAMMERSTEIN'S.

Ho, for the merry song booster. He is present in unusual force at Hammerstein's this week. During two acts on the bill through his cajoleries, the audience is forced to work about as hard as the artists it has paid to hear.

Billy Clifford was the first offender. When Clifford was not "kidding" the orchestra or the audience he was working on the good nature of the upper part of the house in an effort to grab off a gratuitous chorus. He had first succeeded in establishing himself with his audience through his sallies, and he got away with the incidental song "plugging."

Melville Ellis, who came along later in the evening, coyly announced that he had written a song himself and proceeded to persuade the audience to sing it with him. Ellis has several flashy piano solos and a jumble of grand opera, musical comedy numbers and Ellis' improvisations that struck the audience as being entertaining. He received several recalls.

The Golden City Quartet of colored singers and dancers scored in the latter part of their act. The first number was too dignified and the five waited too long before they began to "whoop it up."

The Carson brothers, European acrobats, have a black setting and dress in white. They opened their act with a series of poses which were injured by the poor arrangement of the lights and the fact that the costuming of both men were not well chosen to display their muscular development. Their work in slow hand-to-hand positions was exceedingly good.

S. Miller Kent's sketch "Just Dorothy" suffers somewhat from too much talk. Mr. Kent himself is the offender. His soliloquy over Dorothy's pictures ran out so long that the audience became restless and the rustling of programs drowned out some of the lines. The Hammerstein audience liked the little playlet immensely.

The sidewalk conversation act of Smith and Campbell is one of the few in which the comedian does not act as feeder. They have an excellent line of talk and "pass the ball" back and forth with a good deal of skill. The smaller man of the pair has some very good comedy business, and the whole act is funny without any straining after grotesque effects in costuming.

Vesta Victoria, who had the feature type, was called upon to sing four songs, and between times, while the singer was making her changes, the audience amused itself whistling the choruses.

The Wartenburg brothers, with their novelty juggling act, closed the bill except for the motion pictures.

## HENRY MYERS' GENERAL MANAGER.

The vaudeville interests of Henry Myers, who is accumulating a circuit of some importance, requires more attention to the details than he can spare the time for, so Fred Follette, formerly of the Murray Hill Theatre, has been installed as Mr. Myers' general manager.

The new Myers' Doric Theatre at Camden, N. J., will open on August 14, and Mr. Myers also adds with pride that the stage of his Doric Theatre at Yonkers has been enlarged, improving the appearance of the theatre so much that it now looks real.

## ALHAMBRA.

William H. Macart, John L. Kearney and company (review under New Acts) make up one of the few offerings at the Alhambra this week which has not been extensively featured about the local vaudeville houses. The bill is almost top-heavy with headliners.

Gus Edwards "Schoolboys and Girls" were on very early, but the neat little singing sketch pleased mightily. The youngsters, particularly the girls, have good voices and considering their ages do remarkably well. Herman Timberg, who has been allotted the comedy part, has caught exactly the flavor of the traditional Hebrew comedian and is to be excused only on the score of extreme youth. He was there with the inevitable parodies, which received the usual applause.

Joseph Newman of Denver in a song repertoire of his own writing had plenty of cleverly written verses accompanied by music in which there was little melody. His act might be called a monologue with incidental music. Newman has an odd and effective vein of humor and was well received.

Frank Gardner was funny enough as the tramp in "Winning a Queen." The act is novel, and the motion picture idea is a valuable one in this case. The act would be somewhat improved by the introduction of a musical number.

Greene and Werner with "Babes of the Jungle," were particularly well treated by the audience. Mr. Greene still insists in overworking his peculiar faculty of making strange noises in his throat. This trick of the voice is funny enough at first, but there is a bit too much of it. The singing of the pair is exceedingly good, and Mr. Greene has an effective bit of coon shouting in the first part.

The act of the three Nevaros is made to appear almost sensational by one of the men making up as a woman. It is this member that does most of the hand-to-hand work, much of which could hardly be done by a woman. So skillful is his makeup and deportment that few suspect his sex. All three Nevaros work together well and do an interesting acrobatic specialty.

Grace Van Studdiford's first song would be better appreciated by an audience of a higher musical taste than is usually found about the vaudeville houses, but her rendering of "Annie Laurie" found large favor. Miss Van Studdiford had two other numbers, and stopped while the audience was disposed to hear much more.

Della Fox had the position just preceding the intermission. Her old time songs were greeted with enthusiasm. The prima donna smoked with her old time abandon and wore trousers with Casino-like grace.

## RITCHIE FOR HIMSELF.

Billy Ritchie, whose work as the "drunk" in Karno's pantomime has done much to uphold that act, will drop out and strike out for himself along similar lines. His brother is being sent from England to replace him.

Chas. Hill, as has already been announced, will have a similar show next season, making three in the field.

It is remarkable that no one produces a protean sketch with a comedy vein only.

## NOVELTY.

A bill admirably adapted to the requirements of the Novelty filled that theatre to about capacity this week. James J. Corbett, with his comedy sketch "A Thief in the Night" was the headliner. For one coming back into the varieties, from what once looked like an ambitious attempt to gain a serious hearing in the Arnold Daly class, Corbett is singularly lacking in pretense or pose. It is partly for that reason that his present offering is worth while as a vaudeville feature. The sketch is short, vivacious, and written with a very apparent knowledge of the rules and regulations that govern the exacting necessities of the 25-minute farce. Corbett himself has the big name, and his Broadway venture has taught him a great deal. He made his point and won his laughs without noise or clowning.

Emerson and Omega have a burlesque sketch pitched in just about the right note for Williamsburg. There is no mistaking the places where laughs have been intended. The comedy of the two is broad and at times rough, but none the less effective on that account.

Shean and Warren are in the same class. The early talk between the German comedian and the burlesque tragedian is made funny enough and the change to the broad burlesque of the arena scene from "Quo Vadis" gained a storm of laughter.

Laveen and Cross, billed as "physical culture experts," were a husky pair. They do some good hand to hand work and one poses. This member has a phenomenal muscular development for show purposes, and with lights carefully arranged to throw the shadows where they do the most good, makes an excellent appearance.

Joe Morris, "the Jew with the pipes" follows the usual line of the Hebrew dialect comedian and has a collection of parodies that scores.

Rosalie, a soubrette whose undoubted drawing power is largely due to her local residence and reputation, was a big feature. She is a sprightly person, sings and dances acceptably and has chosen her selections with some effect.

Cavana, tight wire equilibrist, opened the bill. He has some exceedingly good contortion stunts, and one of his tricks was a novelty in this class. This was the feat of working on the wire inside a barrel.

Neff and Miller, who completed the show are reviewed under the New Acts department.

## BE AN ELEPHANT.

Doe Waddell, general press representative of the John Robinson shows, has inaugurated a new secret order for the show this season to be known as "The Elephants." This is patterned after "The Tigers," the Barnum & Bailey organization. With a proper head such organizations are wonderfully successful and Doe may be depended upon to push it to success.

## BROOKS BROTHERS SPLIT.

After the week of July 23 the team of Brooks Brothers will be dissolved. They will play that week at Pastor's and after the Saturday performance will check their trunks to different destinations.

## CIRCLE.

"The Blue Ribbon Girls" burlesque show has been considerably improved lately by the acquisition of Adams and Drew, who now do the principal comedy parts in both burlesques and in the olio give the sketch "The Bogus Chauffeur," which they tried out in vaudeville several months ago. They labored hard in the burlesques with material which was almost impossible. The opening burlesque runs to wild farce complications giving the chorus not a chance to save the day, until just at the close. Then the girls are so badly costumed, sing so poorly, and altogether put up so in attractive an appearance, that one is inclined rather to admire the stage craft that kept them in the background so long.

Burlesque audiences have been trained for many generations to stand for broad comedy, but ordinarily they insist that the general dullness be relieved from time to time by something more or less remotely resembling music.

The Austins opened the olio with tambourine spinning and juggling. As a juggling turn the performance lacks novelty, but both the man and woman have considerable skill and make their act go smoothly.

Ten women, making up the Red Hussars, were probably responsible for the appearance of the chorus. The band made up most of the chorus, and for the most part had a poor stage appearance. They were also careless in their work with the brass instruments.

The World's Trio had one of the brightest offerings. The dancing of the two women was lively, and they dressed neatly in the second part of their sketch. The tough girl dialogue in the beginning, however, was not entertaining.

Adams and Drew with "The Bogus Chauffeur" have not changed the sketch they had in the vaudeville houses, but have some good talk, and the makeup and costuming of the German comedian is funny.

The Sidonias have a neat sketch ending in a slackwire specialty. Sid Sidonia makes up as a tramp and puts over some effective comedy stunts.

The Harmonious Four, a male quartet better than the general run of singers found with the burlesque organizations, made the hit of the show with illustrated songs, but in one case have chosen a number which does not lend itself successfully to quartet work.

The second burlesque followed traditional burlesque lines rather closely, except that the chorus had little to do. Adams and Drew had quantities of the usual knockabout, but it was not noticeably funny, and no one else did anything to conspicuously enliven the proceedings. A reel of motion pictures closely approaching the danger line of suggestiveness was introduced to fill in for a change of scene, and at several times the talk on the stage was in the same class.

## ST. LOUIS COLISEUM.

The new \$1,000,000 Coliseum in St. Louis, backed by leading business men, will be located at the corner of Washington and Jefferson avenues. Work of razing old Uhrig's Theatre, which occupied the site, has been begun.

# Shows of the Week - - - By Chicot

## FIFTY-EIGHTH STREET.

Mr. Proctor is wisely playing Fred Walton over his circuit for a second time immediately following the conclusion of his first trip. A third engagement would probably be better than the second, for the more one sees of this clever pantomimist the better he is liked, and the other evening anticipatory chuckles preceded almost every bit of business. Margaret Wycherly, in an unreal protean sketch, made a decided hit. The idea of a ward man taking charge of a murder case without sending for the coroner does not appeal to reason, but this is necessary to the quickness of the action and the audience appears to lose sight of the circumstance. Without being an actress of varied parts, Miss Wycherly did remarkably well with her characters. In particular her impersonation of the crippled daughter was good among the character studies, while her playing of the wife was capital. She should eliminate the male character. It reduces the average. The support accorded her was good and the special scenery did much to aid the effect. Such acts lose through being played in a familiar house setting. There was a wealth of special scenery this week, for in addition to the Walton and Wycherly sets there were four sets used for "The Four Seasons." This act has too much scenery in proportion to the accomplishments. Blake's circus was a hit. The dogs do some good work though the riding dogs are the only pups to shine. These are unusually good. The ponies are well trained, and there is a cycle riding baboon with a free wheel who guides the machine with the skill of an expert rider. The hit is a bucking donkey. Unlike most acts this donkey is conquered by the third rider, and the applause proves the wisdom of this bit of showmanship. Mr. Blake should get the dogs off the stage before the donkey is brought on. It makes the women in the audience nervous to see the dogs in danger of being crushed. Fields and Ward have some foolery that kept the house laughing, and Tom Browne and Siren Navarro have their imitation of a pair of Chinese that takes well. Mr. and Mrs. Gardner Crane have gone back to their old act, "Am I Your Wife?" a less pretentious but still pleasing offering, while Luigi del Oro plays the concertina and the pedal organ and McGloine and Smith open with dancing.

## COLONIAL.

There is a capital bill at the Colonial this week headed by the Fadettes. The personnel of the organization has been changed somewhat, but they make good music, though Mrs. Nichols, the leader, has not succeeded in building a good program, the humoresque used for a concluding number being exceptionally poor. With better selections the result would have been even better, though they cannot complain on the score of their reception, a recall being demanded long after Mrs. Nichols had said "no." Some one should see to it that the selections are more intelligently chosen. Program building is half the battle. Caryl Wilbur and Gertrude Mansfield repeat "61 Prospect street" here and score a real success. It is a capital bit of good playing and to see legitimate comedy is a relief after

the horse play of so many comedy sketches. They were over in the second half of the bill following a lively "girl act" and at that they won a double curtain call through the applause of the audience and not merely through the grace of the stage manager. Grace Fields and her Matinee Girls have a snappy act of the girl sort. The six chorus girls are modishly dressed and they present a good appearance while they are willing to work and are provided with the opportunity. Clarice Vance had mostly good songs this trip and her success was marked. She spoiled her encores with a poor song for the finish. They brought her back once but no one wanted to hear a fourth verse, and they let her stay home after that. With this song changed for a good one she would have the best repertoire she has had this season. Hers is a peculiar style and needs a certain type of song. Given these she is one of the best of singers. Sie Hassan Ben Ali's Arabs do some pretty somersaulting. Arab work is always good and in this troupe are a couple of Hassan's best performers. They held the audience well even at the close of the bill. Smith and Campbell have their bunch of nonsense with which to entertain and Viola Gillette and her company did better than when they made their first appearance, though Miss Gillette still seems to think that the exhibition of her undergarments in the hands of the maid is a comedy feature. It is neither funny nor decent and the incident is dragged in without reason. The sketch is not a smart vehicle, but there is good singing and the comedy is not as bad as it was. Gus Williams still amuses with his talk and tires with his recitations, and Arnesen does some capital hand balances and exploits a comedy assistant who should be assassinated.

## PASTOR'S.

There are no new acts on Tony Pastor's Easter bill but there are many that the patrons like, and there is good business in consequence. The nearest approach to a new act is the new offering of Sam Collins, who has been trying out at the Sunday concerts with variable results. If Mr. Collins seeks an answer it is found in that he sinks his own personality in a poor imitation of Sam Bernard and then talks too long before going to the singing. In the latter he gains applause but he is apt to make enemies before he comes to this feature. He should break his talk in the middle with a parody. The talk is not very good at best. Atlanta Spencer and Charles Horn show "Mr. and Mrs. Nagg" in which Henry V. Donnelly earlier appeared. The sketch is not new in idea, the name being the only reference to the McCordle sketches of the same title, it would be a good sketch if rightly played. The trouble is that Miss Spencer was told to talk right out loud and this appears to have been her only elocution lesson. She should have been told not to talk at all. The man is worse than she is and the average is poor. Murphy and Willard offer "The Phrenologist," which is the old sketch "Doughnuts," with new dialogue to replace the dead material. It is amusing, decidedly so, and that without trespassing on the material of others. Calvo, the double voiced vocalist,

is here, and the Orpheus Comedy Four meet the enthusiastic reception accorded all male quartets. Kenny and Hollis have some foolery that is spoiled in part by the exuberance of the comedian. More restraint would make for a better act. The best thing is a straight recitation and a parody on the same lines. It is not often that recitations are at all welcome. The Mathieus do some juggling. What there is, is good, but there is not enough novelty. The Durbyelles have a magical act in which two women do a very little simple magic and then turn their attention to shadow-graphs. They do the latter better than well and should make an act of this alone, getting a better light. The Albertys have some handstanding in which the man accomplishes the standard tricks with little effort. More pretentious stage dressing and a few more tricks would place the act in a higher class. Orville Pitcher, who is one of the very old timers, to judge from his material, had a stump speech that seemed to please and there were Massey and Kramer and Lewis and Chapin as well.

## HYDE & BEHMAN'S.

Genaro and Bailey are the hit of the bill at Hyde & Behman's this week. As they played there but recently, they have gone back to their older act in which Genaro gives an imitation of a bag puncher. It provides a change from the other act, and they caught the crowd. They were last on the bill, but in spite of this there were recalls to the extent of half a dozen. George H. Wood also had material different from that used at his last appearance, and for that reason made a passable hit. Mr. Wood is a veritable comedian who is either very good or very bad. His great fault is adhering to the old-fashioned stump speech style and confining his talk to a single item. This week he is telling all he ever knew, heard, read or originated about doctors, and the subject tires before he does. Greater variety would be to his advantage. As usual Gracie Emmett is responsible for a long laugh. She is genuinely funny, and the lines of "Mrs. Murphy's Second Husband" are crisp and amusing. Played broadly the sketch would not be as successful but Miss Emmett catches precisely the right note, and the result is an artistic bit of work. The Klein, Ott Brothers and Nicholson have discarded their kind applause patriotic finish with good results. They should tone down their brass work, for they are getting noisy in this where once they played with commendable restraint. This is a matter easily remedied. Mabel McKinley sings three program numbers and takes two encores, one of the latter being one of her own pieces. She is established in favor over here, and, in spite of a recent appearance or perhaps because it was a bit of proportions. Dixon and Anger have a talking act in which one of the men does a poor copy of Sam Bernard. He could be a comedian of more original method with better talk. The material they are parading is too old to please greatly. The Three Mitchells were out to two after the Monday matinee, the smaller woman having been found wanting. The two worked hard for a hit, and made enough of an impression to hold

over though the woman was suffering from a cold and the man did not appear to have any voice either. Victoria Parker showed the Parker dogs. They do some small tricks pleasantly, but it remains for the leaping dogs to win the hit. It is seldom that an audience cheers a dog act, but the splendid work of the leapers was greeted with cries as well as applause. The dogs do not scramble over obstacles; they jump them. It is an act worth while.

## LONDON.

"Jolly Girls" is the title selected by the proud owner for the aggregation playing the London this week. Funny girls would be more appropriate, for such a collection of legs and faces has not been seen in town these long years. There are fat girls with skinny legs and skinny girls with fat legs and tall and short and medium sized girls until one longs for the thirteen hoodoo to get to work since they sum up that total. The olio is good for a show of the sort, with the exception of Marie Revere, who opens the specialty department. Marie is one of the plump ones, and to lift her feet nimbly is out of the question, so she shuffled her feet in funny fashion, and the boys seek more of the same, applauding rapturously, a trick which fails in its effect. Linsley and Griffin offer a bar act with a tremplin. One of the men is a six-footer, and will never make a good stick actor because of his size. The comedian has a style that is clean cut, and would be effective did he not spoil his work with his comedy. Neither of the men knows how to dress, but there is the germ of a good act in the offering. It remains to be seen whether they will work it out. Melville and Ashton are two women who do what is supposed to be a comedy singing specialty. The woman who does the comedy is a sad affair indeed, but the work pleases the house. It is to be hoped that her aspirations never lead her to essay the better class of houses. Le Clair and Hardt have the old idea of a strong man act accomplished with the aid of a wire. They work out some good tricks, and for the first two or three stunts fooled the audience. After that they gave the trick away. George T. Davis has some illustrated songs with good slides but a poor choice of titles. From the way one song is touted it is evident that he is paid for in part by a publisher. He would do well to cut free and use good songs instead. The burlesque is a double ender, the two acts using the same characters. Davis plays a sort of Peter Dailey part in perfunctory fashion, while John Bragg is almost good as the Irishman. He had a pleasant personality, but his comedy style is harsh and inflexible. Sam Sidman does a German in an imitation of the better known comedian that would drive the latter from the water wagon. He is ruining his voice reaching after vocal effects. James Connors has a conventional barn-stormer part and the rest of the men fill in. The book is by Barney Gerard, and is amusing though old ideas are used.

Julie McCree has been booked for 20 weeks over the Orpheum Circuit, beginning in September, Myers and Keller being the agents.

# Shows of the Week - - - By Sime

## TWENTY-THIRD STREET.

"Newness" is written all over the bill at Proctor's Twenty-third Street this week, and the out and out acts of that caption, Edwin Keough & Co., William C. Schrode and Co., and Alfred Lester will be found under New Acts.

Blanche Ring, who was in the short-lived "His Majesty," comes back with three new songs, and was liked by those who like her anyway. Of the numbers, the last allows singing imitations to be given of Fougere, Marie Lloyd and Edna May, which were all in one class. That of Fay Templeton was somewhat better, while the one of Blanche Ring singing a verse of her old-time success was so praiseworthy that Miss Ring should continue imitating herself only.

The Royal Spanish Troupe from the "White Cat" was on the bill, appearing after the intermission. They have the banjo exercise finish now, also shown by the Peschkoff troupe. It is badly done, the girls not being properly drilled, although one young woman is probably new to the act, which is distinctly a poor one, and may be classed as the plated style of building material.

Walter C. Kelly was the laughing hit of the show Monday afternoon. His monologue, made up of characters in a Southern police court, is valuable through Mr. Kelly's firm command of the dialects interjected, besides his pointed talk, which is funny.

The Tenji troupe of Japanese magicians is a copy act of the Ten Ichis of the same nationality, giving all the tricks from that source, excepting one done with a girl in a cabinet, through which many swords are thrust and allowed to remain. The act is poorly put on, no setting being carried, but the water spouting finish is liked; also the encore of the thumb trick. The good workmanship marking the Ten Ichis' exhibition is lacking with the Tenjis.

Harper, Desmond and Burrows, a colored trio, have a sketch in "one," called "Doings in Coontown." There is a special drop, and some comedy that is good. Songs are worked in legitimately, and this is about the best colored act in vaudeville working near the footlights. For the encore the woman appears in low neck costume. This is not in good taste for various reasons.

Marseilles, a contortionist, opened, and the Heras family in acrobatics closed.

## JOE KANE COMING.

Joe Kane, who replaced Max Rogers in "The Rogers Brothers in Ireland," will come into vaudeville after the close of the show, under the direction of Reich, Plunkett & Wesley.

## CHARLES HOEY ILL.

Charles Hoey of Hoey and Lee is ill and the team was unable to fill the date at the Colonial this week. Smith and Campbell replaced them, playing both that house and Hammerstein's.

## LOUIS HURTIG'S BENEFIT.

Louis Hurtig will take his annual benefit May 28. He is selling tickets with one hand just now, having been badly cut through the fall of a piece of glass used in the construction of the box office.

## HURTIG & SEAMON'S.

Williams and Tucker have renamed and revised their latest sketch, calling it by the old title "Skinny's Finish," having added the better part of the finale of that popular vaudeville number to fit into the beginning of the new act, lately produced for the first time at the Gotham in Brooklyn. Several changes have been made and a new mythical character introduced, with whom Miss Williams holds a conversation. The changes are for the better, although Mr. Tucker could still cut off some of the messenger boy. That drags, and the stuttering of Tucker's neither holds nor amuses after a few moments. The special drop is retained and the sketch ran thirty minutes on Tuesday night. Only one man besides the principals is now carried, the quartet having been dispensed with.

Lottie Gilson (who has not been seen in town for some time) appeared, singing three songs. There is some difference in her looks, but little change vocally. One song is broad, not fitting in properly in a house of this character, and the last selection, "Dear Old Dixie," is given with such a vast display of patriotism that even though it were a song worth singing, the enthusiastic Fourth of July display would frost it. It is illustrated with poor slides, but Miss Gilson makes it the feature of the act, repeating the chorus without much persuasion, and inviting the audience in her familiar "plugging" way to join in. Too much discretion can not be shown by Miss Gilson in her selections if she wishes to have regular engagements.

Zinell and Boutelle are both blessed with excellent voices, but seem not to have the knowledge how to use their gift to the best advantage. The man is costumed as a comedian, and the woman appears in the opening in tights which neither look well nor are in good taste. Were more attention given to the singing and dressing, the act would increase proportionately. Some offering involving the wearing of straight dressing would be a vast improvement, for they are of sufficient strength vocally to rest entirely on that, without an acrobatic accompaniment even.

Snyder and Buckley have placed a new number and instrument in the musical sketch they are now almost famous in for having held to it so long. Beer is drawn in the same old way, a high hat taking care of the comedy, and the contra-bass bassoon is an imposing musical instrument.

Charlie Howard, a Hebrew impersonator from "In New York Town," pleases a majority with his talk and parodies, and Roberts, Hayes and Roberts are "going good" through the dancing and the changes.

The Six Samois are an offspring of the acrobatic troupe of Arabs formerly appearing, and have nothing new to offer.

Kenyon and De Garmo, equilibrists, were also on the bill.

## BURKE AND SOME BOYS.

Dan Burke, formerly of Burke, Moller and Teller, will open at Lynn next week with a new act called "Dan Burke and His Schoolboys."

## KEENEY'S.

No better illustration of the value of comedy could be had than at Keeney's this week, where Karno's "A Night in an English Music Hall" is playing its second engagement within a short time.

When this sketch first appeared, it was the impression in some quarters that through the broad comedy, it would not survive a return date, but the Brooklynites laughed as heartily as ever at it. Figured as a "laugh producer," it is the genuine "knock out," that high class vaudeville has sought for so often. "The drunk" and "the bad boy" are still taking care of the heavy work. Mr. Ritchie as the intoxicated individual causes direct attention to be given his falls and turns.

Stuart Barnes in his monologue is doing very well here, where he appears for the first time. There is no marked change in the routine of songs and stories. With the coming of another season, Mr. Barnes should bestir himself for new material. Some of that he is now using is not lively enough for a first visit even.

Bert Von Klein and Grace Gibson have been playing West, and also appeared at this house with the ill fated "Mascottes" when that "girl act" had a consecutive run of a few days at Keeney's. They were the best part of the act at that time, and now as a team in "one," their main fault is that they do not know when to stop, and give little attention to dress. Miss Gibson wears a summer gown throughout, and does not remove her hat until the finale, while Von Klein makes a change by taking off a top coat. The dressing suggests two seasons. The act should be cut down, and some of the girl's singing lopped off. The man is a fair loose dancer, trying to exaggerate the effect of his work with violence.

Alice Davenport with "Now," a dramatic playlet written by herself, with new support, Bertine Robinson and Edmund Carew, had the audience guessing for awhile whether it was a serious effort or travesty. There is nothing novel about the theme, but Miss Davenport secured some applause and many flowers Monday night after the theatrical climax. Miss Robinson was a pretty picture in white, and Mr. Carew played the part for the first time. Both women have been members of a Brooklyn stock company, and their popularity may be traceable to that source, the stock training being at all times painfully evident.

Coulture and Gillette, an acrobat and a contortionist, opened the show, and did nicely until one attempted something which resembled elocution or acting. It was made a burlesque, but is out of place.

"The Six Sophomores" and Frank E. McNish are under New Acts.

## THREE AFTER IT.

Keith, Poli and the Shuberts are all trying their best to lease the Savoy Theatre, Fall River, Mass., but up to the present time they have gained no headway, as the present manager, Albert Haley, has already booked numerous acts for next season.

Will Lennon will shortly take the management of the Camberwell Palace in England.

## KEITH'S.

The bill at Keith's this week read much better on paper than it played on the stage. Two of the numbers on it, Anna Eva Fay and Willa Holt Wakefield, are reviewed under New Acts.

The "Electric Crickets" in what was supposed to be a revised edition of the former act of similar name, appeared here under the management of Joseph Hart, but showed no great change. A setting and a new drop did not add to the effectiveness. The electrical lighting of the girls has not been improved, and there is not enough of it. The same cotton tights are worn, and while it goes better than formerly, it is not a big act by far. Some cutting should be done on the patriotic finale.

Trovillo the ventriloquist has some new talk for the dummies, and his working of the act, together with the way he has it set up, won the early approval of the house.

Byron and Langdon in "The Dude Detective" have a good comedy sketch in which Byron impersonates a semi-sissified fop. Miss Langdon is full of ginger. Improvement could be had by Byron dropping the character for the encore. "The Dude" in speech and manner should end with the act proper.

Hill and Sylviani in their reckless feats on the unicycle held the crowd in for the closing, and Burke and Dempsey in a sidewalk conversation did not fare well, even with the parodies. Some of the talk is too ancient to ever win respect, and it should be shortened and brightened, while the parodies must be brought nearer the current date. The team will not improve in position or salary unless this is done. The "straight" man is carrying too much of the act, and the comedian might attempt some variations of his style.

Youngs and Brooks opened the show, followed by the Flood sisters. The "sisters" are mother and daughter. There is some fair work on the revolving globe by the girl, and some good balancing on the ladder, with a well trained dog, but the mother should dress in a style more suitable to her age.

Inness and Ryan in talk and songs managed to pass. There is a lack of spirit, and the talk is bad in places. There is one change of costume for the woman, and the man should manage to change also. Ferguson and Watson have some old stories, and a much older encore. Both the defects should be adjusted.

The Doria trio with Elyth Merriees, S. B. Gilletti and Alfred Doria have "A Night in Venice" with the prison scene from "Faust" as the finale. The first number is so long that one is surprised to have the "Faust" music follow. The audience applauded loudly. Miss Merriees has a high metallic singing voice, while the men are fair vocalists, but look well only in character make-up.

## MEERS WON'T GO ALONE.

The Two Meers have just been booked for a season of 32 weeks through the William Morris agency, beginning September. Under the circumstances Alf Meers has given up the idea of going out next season in a single comedy act.

# SUMMER PARKS

H. B. Griffiths of Rocky Springs Park at Lancaster, Pa., is in the city.

Contracts have been awarded for building the Lyric Theatre in Mobile, Ala.

Sans Souci Park and Fort Sheridan at Chicago will have vaudeville this summer.

The White City at Chicago opens May 15 instead of May 19, as previously announced.

The new park now in construction at South Beach, Staten Island, is expected to open June 15.

There is a new scenic railroad on the Bowery at Coney Island called "The Rough Riders."

William Myers of Irene Myers Stock Company is going to open a summer park at Middletown, N. Y.

Speck and Darcy have taken the White City, Savin Rock, New Haven, Conn., and will run it this summer.

It is estimated that over a million dollars of improvements will be seen at Coney Island this summer.

Highland Park, at York, Pa., will hereafter be conducted by a corporation lately organized for that purpose.

The Navassar band of 40 girl musicians has been booked for ten weeks this summer over the Ingersoll circuit of parks.

The "Foolish House" at Dreamland will be moved over to the Brighton Beach Park and a new one placed in the old spot.

Big Island Park at Lake Minnetonka, St. Paul, Minn., is to be under the management of H. M. Barnet, acting for the Twin City Rapid Transit Company.

Athletic Park at New Orleans will open April 25. City Park at the same place opens April 29, and will have Sporer's Second Regiment band for the season.

In all probability work will be begun next week on a new park, the location of which is still unannounced, but which will be under the management of Harry D'Esta.

Vinewood Park at Topeka, Kan., under the management of the street railway interests there, is without a manager at present, no selection having yet been made.

The new park now building at South Beach, Staten Island, is expected to open on June 30. Work is progressing rapidly. A "Foolish House" will be placed there by Lavette.

Washington Park at Bayonne, N. J., will have an early opening, the date now set being April 28. The Park Theatre will have its attractions placed through Myers & Keller.

Russell and Drew, managers of the Third Avenue Theatre, Seattle, Wash., have taken over the Grand Opera House

in that city and will manage it during the summer.

The rebuilt park at Albany under the management of Max Rosen, will open on Decoration Day as the "Altroy." Fifty thousand dollars it is claimed will have been spent by that time.

The Electric Park at Newark, N. J., will open May 28. Myers & Keller will attend to the vaudeville bookings. The weekly limit for salary of the bills has been increased for this season.

Tunis F. Dean, manager for Mrs. Leslie Carter, will have charge of Pittsburg's Luna Park this season, which position he held last year. At the close of the season he will rejoin Mr. Belasco's staff.

Sylvester J. Simon, a young Chicago capitalist, has secured a location at Sans Souci Park, Chicago, Ill., for a scenic railway. He also has an option at White City, Chicago, for a new amusement device.

Luna Park in Cleveland will have a novelty this season with "A Street in India." All manner of Oriental amusements will be depicted with several illusions already booked. The season opens May 15.

The summer park at Berlin, Germany, has been entirely abandoned. The authorities objected to many attractions, especially the "Fighting the Flames." It was declared that this sort of exhibition was a menace to the safety of the city.

Harry Leonhardt, resident manager of the Novelty in Williamsburg, who is to be manager of Paradise Park at Fort George this summer, has bought an attraction called "Vesuvius," resembling the Johnstown Flood, although not quite so elaborate.

The various Pittsburg parks, new and old, are getting ready for their several openings next month. Most of them will doubtless be more or less successful. "Dream City," on the Verona road, near Wilkinsburg, is doing some attractive newspaper and other local advertising.

J. Francis Miller denies the statements of Campbell and Danforth to the effect that they will have a park in the vicinity of Oshkosh, Wis. He declares that The White City will be the only park in the vicinity of Oshkosh this season and that the Winnebago Amusement Company control the only available site on the trolley lines.

The management of San Souci Park, Scranton, Pa., proposes to try out a new summer park idea this summer in holding a series of prize fights. Ralph Johnson, a one-time baseball leaguer of considerable prominence, is manager of the resort, and believes that this feature will bring the crowds. The Pennsylvania law permits limited round bouts.

The vaudeville theatre at Woodland Park, Ashland, Pa., has been undergoing extensive alterations, and during the coming summer will play a number of high

class vaudeville attractions. The stage has been extended until the opening is now 40 feet. Among the acts which it is proposed to play there are Cliffe Berzac, Mme. Therese Renz, Watson's Farmyard, and Kittie Traney.

Athletic Park at Montgomery Ala., promises to break all past records in attendance the coming season, as the Wells Circuit co. are making big improvements. In addition to last season's attractions, they will install new features, among which can be mentioned "Hale's Tours," "Circle Swing," and a new lake. They will also run the theatre in connection with their Southern Park Circuit.

There have been a couple of accidents at Dream City, the new Pittsburg park, during the past week or so. W. F. Hamilton, the general manager, had his foot badly crushed by a falling girder, while selecting locations for the various attractions, and W. C. Brockmeyer, the storekeeper of the park, was so seriously injured while lifting a beam that his recovery is not expected.

The American Amusement Company of New Jersey has leased Spring Lake Park at Trenton. It is owned by the Trenton Traction Company. The park will be enlarged, particularly the vaudeville theatre having a seating capacity of 1,400. The attractions will be booked by Frank Melville. The feature this summer will be concerts by leading bands. A "Shoot-the-Chutes" will be built on the lake front, and the bathing facilities extended.

The various summer amusement companies in Pittsburg, old and new, are adding the finishing touches to their parks, and all will doubtless be in full blast by the latter part of May. In the meantime the managers are not saying much about their plans. The only park that is booming its attractions so far to any extent is Dream City, the new enterprise near Wilkinsburg, and its management has already inaugurated a vigorous local advertising campaign.

J. H. Livingston has full control of all the concessions and amusements at Pine Beach (Norfolk, Va.) on the site of the Jamestown Exposition, which opens the season May 1. The Great Northern Amusement and Construction Company, Frank Phillips, manager, have been awarded the contract for all the amusement devices at this resort. There is also a continuous vaudeville theatre under construction to be known as the Ter-Centennial.

The meeting of the fair managers throughout New York State which was held at Ithaca May 12 last developed nothing of importance. Three fair agents attended the meeting, Harold Cox, Felix Reich and Paul Behall, on behalf of Frank Melville. No arrangement for bookings was made, and it is probable that the fairs will book independently.

J. A. Blake, amusement manager of the Consolidated Railway Co.'s summer resorts, announces the following plans for this summer:

Wildwood Park, Putnam, Conn., new

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### No One "Falls Down" With a Harris Song.

skating rink and dance hall.

Ocean Beach, New London, Conn., new arcade, merry-go-round and skating rink. Pinehurst, near Worcester, Mass., is to remain idle this summer.

The company also announces it will spend \$15,000 in electrical and Japanese lantern displays this summer in its various enterprises.

H. M. Barnet and not Jacob Barnet will have the privileges at Big Island Park, Lake Minnetonka, Minneapolis. Among these privileges will be a Mystic Chute, a Figure Eight, Hooligan's Slide, Katzenjammer Castle, "Round the World in Ten Minutes." The press department of the Twin City Rapid Transit Company will also feature dancing, boating, fishing, bathing and band concerts. The First Light Infantry Mexican Band and Innes and his band are probable attractions at this experimental resort.

The Consolidated Railway Company, at New Haven, Conn., has plans for making a part of the famous Charter Oak Park in Hartford a summer resort on lines similar to the White City at Savin Rock, New Haven.

The plot of ground has been selected and architects are now figuring for the company on the probable cost of the buildings to be erected. General Manager J. A. Blake of the Consolidated's amusement enterprises spent some time in Hartford getting matters into shape.

Paul El Salto will open a family amusement park in St. Cuenegonde, a suburb of Montreal. One of the features will be a theatre with a seating capacity of 2,500, in which shows will be given twice daily. Eight to ten acts and pictures will be employed, a fair grade of act being used. The house will be on the lines of the Sheedy structure in Newport, the stage being housed while the auditorium will have a canvas roof. This park, which is to be called the Eagle, will furnish entertainment for a section sadly neglected by the amusement caterers heretofore. Mr. El Salto is an old circus man of wide experience.



**SOHMER** a **PLANK** (Lavigne & Lafole, mngs.).—  
15 opened a "talking bill." Lavigne's band opened  
strong. The feature act was the vaudeville trio of  
Johnstone. He is a clever trick bicyclist. "The  
act went big. La Belle Fantasia, contortionist;  
Lafoal, dancer; Mr. and Mrs. J. Till's Marlon-  
ettes, and F. Delville, singer, all took well; pic-  
tures closed.—ROYAL (H. C. Egerton, mgr.).—  
Week 16 opened to big business by Star Show  
Girls, by far the best show seen here this sea-  
son. The musical comedies, "Deserters at  
Large" and the "Athletic Girls," exceptionally  
good; chorus prettily costumed and sang well.  
The comedy and musical numbers were new and  
were a treat. The solo feature was Ten Broeck  
and Lambert, trained in the refined musical art  
in a satire on music schools. They sang and  
gave refined singers and dancers, have a pleasant  
turn. Nelson and Witte's sketch made a pleas-  
ant hit. The Trencher Trio in a "dope sketch," "Hop  
Fleud Bill," gave Vaumont, Copley and Nichols a

chance to score. Altogether this is a clean and clever combination of artists. Nelson and McGovern fight pictures were a big hit and closed the show.

AL M. PRENTISS.

#### MT. VERNON, N. Y.

NEW ORPHEUM (S. M. Stalnach, mgr.)—A very strong bill week of 16. Jack and Bertha Rich, comedy singing and dancing sketch, fair; Paul Stephens, one-legged acrobat, big hit; Harry Holman was particularly happy in his parodies; Roland West, in new protean play, "The Criminal," treated under new acts; Carill Bowman blind tier Rubeau very pretty and neat singing and dancing act; Halliday and Leonard, big hit; Hayes and Healey, fine. The pictures on the kinetograph closed the show. Business excellent.

#### NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.)—Week 16: Large audiences filled the house all this week, owing to it being Easter week. Light attendance at this house the past few weeks. The bill is one of the season's best and included Mr. Henri DeVries, the protean artist, in a piece called "A Case of Arson." Others on the bill were Thos. Ryan and Mary Kiehlert in "Mag Hagerty's Reception"; Allie Gilbert and her Summer Girls; "The Girl Behind the Drum"; "Watson's Barnyard"; Vernon, Frank Lyne, the Wolpert Trio, and moving pictures—WALDMAN'S (W. S. Clark, mgr.)—Week 16: The Vanity Fair Co. are playing this week. Moving pictures of the Nelson-McGovern fight are a feature of the show. The chorus was a large and well trained one, and the comedians appearing in the burlettas, "On the Fall River Line" and the "Female Drummers" were very funny. Plenty of good singing and dancing by the entire company enlivened things. Those appearing in the olio were Tokio, who is billed as a nephew of Admiral Togo; Ward and Raymond, Conley and Collins, Reed and Shaw, and the Wangdoodle Comedy Four.

#### NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.)—Good business this week. Jewell's Mannikins is the leading feature and makes a hit. Lawrence and Harrington present a clever skill, "Instalments," the best part of which is the woman's clever impersonation of a tough girl. Other acts: Transatlantic Four, good quartet; Mr. and Mrs. Perkins Fisher in their clever sketch, "The Half-Way House"; Bristol's horses; Mary Goggin, New Bedford's blind singer; Newell and Niblo, in a pleasing instrumental act, and the Vitaphone.

#### NEW HAVEN, CONN.

POLI'S (J. H. Docking, mgr.)—Week 16. Charles A. Mason and Lew Kelly in "The Onion Frust," quiet but very good comedy; Carol Johnson, same old story; Jen and Frank Latona, girl is good piano player, but his comedy is forced; James H. Jee, good wife walker; Bellman and Moore, fair; Potter and Hartwell, acrobats, work hard. Coming week 23—Paul Couchas and "In the Swim," fourteen people.

#### NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.)—Week 16. Herrmann the Great, in things magical, headlined. Thos. J. Keogh, assisted by Ruth Francis, presented a clever sketch entitled "The Way He Won Her." By Henry Righter, a local newspaper man. Mr. Keogh is a favorite here, having played with local stock companies for four seasons. Agnes Mahr, in a dancing specialty, scored. Sullivan and Paschelen are back with "A Newsboy's Appeal." Singer's monkeys won favor with the children. Dierick Bros. are gymnasts supreme. Rooney Sisters are singers and dancers of ability. New pictures, with increased business, owing to the Confederate reenactors Redding tons bill week 23.—GREENWALL (Henry Greenwall, mgr.)—Week 15. Rose Syddell's London Belles offer "Dazzling Nancy," a musical concoction in two acts. Miss Syddell wears some stunning costumes and the burlesque trade mark. The olio contains Reylea, a physical culturist, who has attained some prominence in the athletic world. Campbell and Mack offered a skit entitled "The Inspector." Weston Sisters do a burlesque looking act. Bijou Comedy Trio and the McCall Trio sang. Bon Ton Burlesquers week 22.

O. M. SAMUEL.

#### NORFOLK, VA.

ACME (Wilkinson & Manzie, props.)—Week 16: Sullivan and Grant in an acrobatic specialty head the bills at this house. In conjunction with the usual stock company. Pictures very good.—BIJOU (Chas. West, mgr.)—Harry O. Shafere, burlesque, "Trooping With a Circus," fared well. The olio consists of Marinelli Brothers, society acrobats, who were the hit of the bill; Seagar and Walsh, musical artists, good, and colored pictures. Chas. West, manager of this resort, has intended an airship and will test its speed on the 22d at the Lafayette Park.—AUDITORIUM (Jas. Barton, prop.)—Barton's Own Burlesquers continue to please. Nellie Rumford, singer, and La Pearl Sisters, dancers, assist in the olio. Chas. Rentz and Guy Johnson have joined hands and have one of the best talking acts in the business.—MANHATTAN (Grinnian Bros., props.)—John J. Madden's London Gaiety Girls opened the week with excellent good business; May Pierce, singer, good; May Rouch, dancer, fair; Minnie Patterson, illustrated songs; she possesses a good voice, and the pictures were the best seen in Norfolk this season. Leo Florence, burlesque, "Juice of the Grape," closes the show.

WM. P. HOPE.

#### PHILADELPHIA, PA.

Easter week bills in the various playhouses benefited through the renewed activity of theatregoers following closing of the vaudeville stage. Henry E. Dixie, who forsook the vaudeville stage recently, is credited with a success in "The Man On the Box." Williams and Walker are in their

second week in "Abyssinia," which is too far out of the sphere to be called good.

KEITH'S (H. T. Jordan, mgr.)—Several new acts and novelties proved of a quality pleasing to Keith patrons, and business was up to the usual high standard. The honors were well divided. Tom Hearn, styled the lazy juggler, scored an emphatic hit. Few of his tricks are new, and much of his comedy has been worked in other acts of this class, but Hearn has a style different from the others and had enough original tricks to carry him through with a rush. Grace Cameron succeeded as well as could be expected with the songs she used. Her best was "Dolly Dimples," which received several encores. The principal feature was furnished by the Peschoff Troupe, four women and a man, Russian dancers. Their work was above the ordinary, the man being especially clever, while the women triumphed with a tambourine specialty. The Pekin Zouaves, a reorganized troupe containing many of the old members of the Streeter's Zouaves, gave their interesting drill and wall scaling act. Hawthorne and Burt pleased with their dancing. The two sketches, "Mile. Ricci," by Hoch, Elton and company, and "The Saintly Mr. Billings," by Edward Devoy and company, both of which are old here, were well received by an audience which was not critical. The Avolos played well on xylophones. Lew Hawkins had a few new stories and closed with a song which in the main was simply a bid for kind applause. Chalk Saunders was more entertaining than ever with his crayon sketches. Mlle. Mabel, a little miss, who hails from Philadelphia, made her initial bow in this house with her trained animals. The little girl made a pleasing appearance and handled a number of well trained animals in a clever style. The act ranks with many which are given as features, Garrity Sisters, Wilson and Mae and Klein and Klein, the latter a good clown act, were also on the bill, with the usual pictures to close.

Many entertainers familiar to local theatregoers appeared in the various burlesque houses. THOCADERO—The Innocent—Mads presented two diverting burlesques, "Struck by a Cyclone" and "Stranded." Both were replete with songs and dances, and the company was well dressed. Prominent in the olio were Wolf Brothers, Eugene Serge, Gracie and Reynolds and the Silverton-Oliver Troupe.

CASINO—Fred Irwin's Big Show was the offering and pleased the patrons here. It runs a close second to the "Majestics." "The Only Pebbie on the Beach" and "Wives of the Sultan" are the burlesque numbers and show a number of good looking women, while the costumes are better than the average. W. H. Cohan and Charles Buckley were the chief entertainers. Elsa Bohm, W. S. Harvey and company, Devine and Williams, Sisters De Fare, Carston and Tetro, and the Six Rastlebinders made up a strong olio.

BIJOU—Cunning, the jail breaker and handcuff expert, returned as an extra feature with the Utopians, which presented the same bill given recently in the Trocadero.

LYCEUM—The Rentz-Santley Company appeared with a bill hardly up to the standard. "Lady Teaser" and "A Night's Frenzy" were the burlesque numbers. Mills and Beacher, Max Ritter and Cornelia and Eddy were prominent in the olio.

BON TON—Mora, conjurer; Basset and Winters, dancers; Waller and Magill, sketch, and Lawrence and Fuller in a sketch made up a well balanced bill.

GRAND OPERA HOUSE—"A Yankee Circus on Mars," as given by the New York Hippodrome Company, is in its third week. Ralph Johnstone, the cyclist, was an added attraction. The business, which has not been up to expectations, showed improvement this week.

Gus "Thank You" Schlesinger, treasurer at the Casino, is to have a benefit on May 11, when the "Moonlight Maids" will shine for him. Rehearsals are progressing smartly for the production of "Rozelle," the new Nixon and Zimmermann musical comedy. In which Clarence Wilbur is to be chief entertainer.

KINKS.

#### PITTSBURG, PA.

GRAND (Harry Davis, mgr.)—It would be difficult to select a finer or better balanced bill from among the excellent ones given this season than this week's offering. Will Cressy and Blanche Dayne, assisted by Will C. Shafer, a promising 11-year-old Pittsburgh amateur, are as enjoyable as ever in "Bill Billie's Baby," and the patios and humor are admirably blended. Louise Gunning was in excellent voice, and her three Scotch ballads were appreciated. George W. Moroe, of "My Aunt Bridget" fame, was very funny in monologue and songs. His last song, Vesta Victoria's "In the Summer Time," was new here and made a hit. John Ford and Mayme Gerhue have a daintily costumed and unusually bright talking, singing and dancing act. Miss Gerhue's dancing is exceptionally clever. Rossi's Musical Horse showed remarkable intelligence and played several musical instruments including the French horn. Callahan and Mack radiate the sentiment of the "old sod." Callahan's characterization of the old Irishman was most artistic. Sallor and Barbaretto caught the popular fancy with their song, "The Girl with the Changeable Eyes." John Hathaway and Emma Siegel are expert dancers. The Sawadas, Japanese band and foot jugglers, pleased, and their two babies added a quaint touch to the picture. Mr. and Mrs. Galata, in operatic selections, were liked, especially the closing duet from "Carmen." Wilton Brothers, horizontal bar comedians, did good work. The Trilliers, in their portraits and scenic views out of rags; Charlotte Ravenscroft, singer and violinist, and Browning and Bentley, Jewish parodists and sidewalk conversationalists, round out the program. Cinematograph pictures were excellent. Large audiences.—ACADEMY (H. W. Williams, mgr.)—W. B. Watson's Oriental Burlesquers are one of the best singing acts of the season, and the audiences are large ever for the Academy. The two burlesques, "Miss Clover" and the "Bashful Venus," both written by Harry Montague, and both are rich in broad comedy and sprightly music. The chorus is notable for its good looks. Most of the girls are big, shapely and of more than ordinary ability. Harry Montague, William M. Swan, Frank E. Bombar, Caroline

"COMING THROUGH THE RYE, JENNIE NINE"

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"COMING THROUGH THE RYE, JENNIE NINE"

#### RUTLAND, VT.

OPERA HOUSE (Boyle & Brehner, mgrs.)—Guy Bros.' Minstrels, 11, saw good house and presented a pleasing performance. Scenic opening number, "The Hunters After the Chase," was novel and took well. Arthur Guy and company in "Me and the Minstrel Band," went big. The olio introduces Carme, hoop roller; Onthank and Blanchette, acrobats; Platte, phenomenal alto; Ralph Kintner, monologist; Charles Guy in status, and G. R. Guy in bone solos. "Sunshine in Dixie" introduced full company in songs and dances. Show closed with Grand Britannia. All numbers encores and entire performance satisfactory.

AL M. PRENTISS.

#### SAGINAW, MICH.

JEFFERS' (Sam S. Marks, mgr.)—This house auspiciously opened for week of 15 with high class, up to date vaudeville. Several stock companies have held the bills, but from now on it will be only vaudeville. Sunday matinee and night S. R. O. sign was up, which goes to show the appreciation of patrons of this city. Harry Le Clair, the impersonator of famous actresses, easily led the bill. Nellie Floride was a close second and responded to several encores. The Girdlers, Eva, Earl and Cecil, coon shouting and outbursts, pleased. Arthur Rigby, minstrel monologist, caught the audience asleep, but soon awakened them. Kherus and Cole in farce "The Baron," good. Hayward, Cunroy and Hayward in "Marriage is Sublime." The new Vitaphone life motion pictures closed a good bill. NEM.

#### ST. LOUIS, MO.

Easter Sunday brought out St. Louis amusement seekers in gala attire. The openings at all houses were big. At all of the summer parks the work of getting things in shape for the openings is progressing rapidly. Keen opposition is apparent, particularly between Colonel Hopkins and Joseph Oppenheimer. The latter will put on musical productions interspersed with vaudeville at Suburban garden. Amelia Bingham is booked for an indefinite engagement opening in May. Hopkins announces several big bands and high class vaudeville. The initiative program next Sunday includes Barnhold's Dogs and Monkeys, Count DeButz and Brother, the Two Vivians, Cook and Stevens, Zoa Matthews and latest motion pictures.

COLUMBIA (Frank Tate, mgr.)—The Eight Allisons, gymnasts and acrobats, pleased immensely as the headliners of the bill. Nick Long and Liliane Cotton carried second honors in their sketch, "Managerial Troubles." The Onlaw Troupe, John Birch, Louise Brehany, Lucler and Lucler, Kine and Gotthold, Musical Simpsons, Collins Brothers, Marguerite Newton and Charley Banks were all very good.—GAYETY (O. T. Crawford, mgr.)—The Trocadero burlesquers introduced an innovation in the act of the "Great Irish" who explodes cannons and various field pieces while poised on his chin. It is the biggest novelty seen in St. Louis this season. Mackie and Walker pleased, as did also Mae Walker, the Grams and the Wilsons.—STANDARD (Leo Reichenbach, mgr.)—The High School Girls proved one of the best attractions offered by the Western wheel. The Six Flying Bananas, in their casting, made a big hit. Nellie Fenton and Marie Jansen also do a good sister act.—EMPIRE (M. Gallagher, mgr.)—The feature of this week's program was the vocalistic efforts of Lenora Norascio. This young singer has become quite a favorite locally. Edward Borgelt, Zelleno, the Myrtle, and Isabell Driscoll made more than good in their work.—GLOBE (J. H. Hecker, mgr.)—Lulu Boussemann, comedienne, in her little travesty entitled "General Union," heads the week's offerings, which also includes a half dozen mediocre vaudeville turns.—NOTES—George Scanlon, of the team of Scanlon and Stevens, is suffering from a sprained ankle.—James Butler is attending a meeting of the Empire circuit managers in Baltimore.—John J. Ryan made a visit to St. Louis recently. He kept the fact of his visit out of print, but informed personal friends that his plans for the new vaudeville house are about consummated.

JOE FAZEN.

#### POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.)—The extra feature this week, Dixon, Bowers and Dixon, the Three Rubes, assisted by Miss Anna Burt, is a top liner and made a big hit. Sid Baxter, aerial cyclist, fine act; Hill and Frondis seemed to please; Hill and Hill, colored entertainers, have a first class singing and dancing act, which is one of the best dressed seen here; Henry Frey, tramp comedian, fair; the Chadwick Trio is a hit so far as the dancing of Miss Ida May Chadwick is concerned. These people are very clever and should direct their efforts to something above the "music hall" variety. Good motion pictures close the performance.

W. C. MATTERN.

#### PUEBLO, COLO.

EARL (G. M. Morris, mgr.)—Week of 16: Frank Voerg, comedy music; Mr. and Mrs. D. M. Hall, comedy sketch; Frank Clayton, comedy music and monologue; Tegge and Daniel, dialect comedians; Russel J. Grose, handoff monarch; Oscar Walsh, and others. Large attendance week of 9.

E. D. SCOTT.

#### READING, PA.

ORPHEUM (Frank D. Hill, mgr.)—Week of 16 opened to big business. The Kavaljo Girls head the bill and were a big hit. Brown, Harris and Brown in "Just to Laugh—That's All," a laughing hit. Jack Norworth "The College Boy" in monologue and song, went well but most of his points went high. The Josselyn Trip on the "traps" do a pretty act and were well liked. Louise Dresser sings some characteristic songs in a charming manner and was a favorite. Thomas and Payne, a colored team of singers and dancers, pleased. La Belle, a comedy juggler was well received. The Kinetograph closed the show with good views.—NOTE—Wilmer and Vincent's new theatre in Allentown is under way. The work will be rushed and the house will be opened in the early part of next season.—The Aerial Lloyds, who have wintered here, leave Saturday, the 21st, to join the Robbins Show at Stapleton, Staten Island, where the show will open on the 25th of this month.

MACK.

**SALT LAKE CITY, UTAH.**

ORPHEUM (Jules F. Brister, res. mgr.)—Week of 9, Edwin Stevens, E. F. Hawley and Company, the Ward Trio, the Holdsworths, the Great Nello, Early and Late and "The Insurance Solicitor." In all a very fair bill; good business all week.—**BON TON** (J. H. Young, mgr.)—Week of 9, Amon Davis and His Minstrels; fair; kinetoscope; good business.—**LYRIC** (Wm. Gulney, res. mgr.)—Week of 7, Reilly and Woods' Big Show did very well in "Simon Simple and Simple Simon" and "A Hot Time at Kelly's," with an olio consisting of Ira Kessner, Kennedy and Elyana, Revere Sisters, the Golden Ballet, Duly and Reno and Frank Orth and Harry S. Fern. Good business all week. **LEO J. CROSBY.**

**SAN FRANCISCO, CAL.**

ORPHEUM (Martin Beck, gen. mgr.)—August Family, Goleman's Dugs, Jimmy Wall, Artie Hall, Ferry Corney, Bruno and Russell, Mitchell and Cain, Howard Brothers and motion pictures.—**MISSION** (E. Fried, mgr.)—Bothwell Brown's Show Girls, Patsy Doyle, Nat Wentworth, Golden West Comedy Four, Mission Stock Company in "Out on a Time" and pictures.—**CHUTES** (Ed Levy, mgr.)—Seamon, Adams and Rodgers, Earl and Wilson, Mr. and Mrs. Young, Nellie Montgomery and Bothwell Brown's Gaiety Girls.—**EMPIRE** (Wm. Weston, mgr.)—The Manleys, the Dots, Gladys Carlsyle, Miss Walte, Howe and Edwards and pictures.—**UNIQUE** (Sam Davis, mgr.)—Three Witches, Donbitt and Jones, Anita Walton, motion pictures. **B. D. C.**

**SAN JOSE, CAL.**

UNIQUE (Ed Lenz, mgr.)—Week April 9, Continio and Lawrence, dancers, met with great favor with the audiences; Leon Errol, Dutch comedian, was good; Travers and Colburn, in The Soldier's Farewell, have a good act, but spoil it with their singing; the Rialto Comedy Four made a great hit, they are without doubt the best comedy singing four that have ever played the Unique Theatre. Business at this house has been fair this week. **BOB.**

**SCHENECTADY, N. Y.**

MOHAWK (Jos. Weber, mgr.)—Good business. Week of 16: Hallenbeck and Parquette, blackface artists, good; Gus Leonard, the magical musician, well received; The Four Carolas, acrobats, excellent; Eckert and Berg, in the operetta "The Land of Two Moons," presented a very pleasing act; Annie May Abbott, the Georgia magnet, proved quite a drawing card; Howard and North, comedians, were very good; Victor's Band received a number of encores. Closed with good motion pictures. **MARTEL.**

**SCRANTON, PA.**

FAMILY—Show 16 is fair. Konorowsky Bros., Russian acrobats, are the leaders; Lyons and Culom, presenting "A Little Bit of Everything," held their own; the four Shannons, juvenile performers, were immense; the Crescent Comedy Four, great; Pierce and Roslyn had pleasing voices; Sylvan and O'Neal in a sketch, fairly well received; Frank Batle, illustrated songs, has been around his way. **STAR**—Phil Sheridan's "City Sports," 16, attendance great. Show was all that could be desired, several of their vaudeville acts being very good. The Helton-Hayes troupe bicycle wonders, fine. **JOE D. DE HAAS.**

**SEATTLE, WASH.**

SEATTLE (John Cort, mgr.)—Merry Maldens Company opened to fair business only at the matinee, and did not do much better at the night performance. The show is a three-act musical melange called "The Maid and the Mule." They have no olio, but have three turns that they run in the different acts. The show as a whole is fair. Next week, The Century Girls.—**STAR** (M. G. Winstock, mgr.)—Troy, bicycle comedian; Pete Hmsworth, ballade; Luce and Luce, musical act; Gillette Sisters, goliath girls; Mr. and Mrs. Robyns, in "Straight Tip Jim"; Dawson and Whitfield, talking comedians; Gilroy, Haynes and Montgomery, in "The Good Ship Nancy Lee," and the Starscope.—**ORPHEUM** (E. J. Donnellan, mgr.)—Mr. and Mrs. Harry Earle, society sketch; Bert Devine, Carbery and Stanton, Conway and Oakes, Henry Flinco, Canby Company and the Orpheum.—**PANTAGES** (Alex. Pantages, mgr.)—The Three Gibbers, Nancy Rice, White Zerdia, Will Brown, the Mellen Sisters, the Fletchers, Bwell and the Pantagescope.—**CENTRAL** (Mgr. Shannons)—Morgan and Chester, Dan West, the Rosebuds, Sadie Hite and the Centralscope. **GEE GEE BEE.**

**SPRINGFIELD, MASS.**

POLI'S (J. C. Criddle, res. mgr.)—An all star bill was put on here this week, headed by the Hungarian Boys' Band, which furnished a delightful musical program. A decided hit was made by Rose Wentworth's equestrienne circus. Archie Boyer and company were given a warm welcome in a rural sketch; the Elinore sisters, in a lodge-podge of fun and music, and the Herald Square Quartet in vocal selections were good; the Two Meers in a wire act; the three Leightons in a dancing offering, and the pictures complete the bill. Capacity houses the rule.—**NELSON** (Z. Damon, mgr.)—Al Reeves' Beauty Show is the attraction for the first half of week. It has for the opening act, "The Chadwick Trial," which serves to show some pretty girls, who sing unusually well for a burlesque company. The Nelson-Farnum troupe of acrobats are easily the stars of the show, and have an act that is remarkable. The D'Estele sisters have a good dancing act. Good business. Coming, Miner's Merry Burlesquers. **FRANK McDONALD.**

**SYRACUSE, N. Y.**

GRAND OPERA HOUSE (C. H. Plummer, mgr.)—The bill this week is headed by Harry Gilfoil. His act is both artistic and popular. Linda Beckwith was another feature of the bill. She impersonates various characters, including a Scotch Highlander, in which character she is very attractive. Her singing was received with great pleasure. Mosher, Horton and Mosher, best bicycle riders seen here in some time. McNamee pleased. Mr. and Mrs. Murphy seem to please the audience. John Gilroy and his English Rosebuds made a fair impression. The Wilson Trio very well liked. George W. Day, fair. Next week, Sager Midgley and Florence Quinn, Callahan and Mack, Snyder and Buckley, Zingari Trio, Mr. and Mrs. Barry and the Three Marecos. **SAM FREEMAN.**

**TOPEKA, KAN.**

NOVELTY (A. H. Hagan, mgr.)—Laurel and Southern, in their comedy sketch, are the headliners this week. They are a pair of clever artists and took well in their act. Roy Anson continues to sing the illustrated songs and manipulates the moving pictures. **STAR**—The Gaiety Stock Company is still doing a fair business. Burlesque is drawing the crowds. This house will hereafter be under the management of Mr. Roy Daniels.—**CRAWFORD** (Crawford & Kane, mgrs.)—The Crawford, which has been running as a vaudeville house, has discontinued this feature and will run the Fulton Stock Company as a permanent feature hereafter. **LOUIS H. FRIEDMAN.**

**TORONTO, ONT.**

SHEA'S (J. Shea, mgr.)—The famous Killies Band of Canada was well received. The Clan Johnstone troupe did some clever dancing. The Original Bedouin Arabs are wonderful tumblers. Press Eldridge has some funny stories. Mr. and Mrs. Jimmy Barry appeared in a clever sketch. Geo. W. Cooper and Wm. Robinson are good colored entertainers. Henry Leona and Anna Dale and the Kinetograph completed a bill which pleased large audiences.—**STAR** (F. W. Stair, mgr.)—Howard's company caught the clientele with a clever show. Mile. Fifi and The Rounders opened and closed the bill. Russell and Locke made good as singers and dancers. The Musical Craigs had a dainty musical act. The hit of the show was made by Lavelle and Grant as acrobats and exponents of physical culture. Coming, The Star Show Girls. **HARTLEY.**

**TRENTON, N. J.**

TRENT (Ed. Renton, mgr.)—Bill week of 16 proved entertaining, opening with Tanner and Gilroy in "How to Make Love"; Mattie Lockett, a dainty comedienne; Golden and Hughes, a success; the Kaufman troupe pleased; Mr. and Mrs. Howard Truesdell & Co., in "Aunt Louisa's Advice," well received; Italian Trio pleased; Berzac, funny animal act, kept the audience busy. The Biograph concluded the bill; good business. **H. B. H.**

**TROY, N. Y.**

PROCTOR'S (W. H. Graham, mgr.)—Week 16, Maud Lambert made her first appearance here in a musical number and was well received; May Roley and Her Polly Girls, a pleasing number; Sirronje, a handiwork expert, is one of the features. Others on the bill are Ed F. Heynard, Gilday and Fox, the Ellis-Nowland Trio, Findlay and Burke and Robbins and Trennaman, the motion pictures closing the program.—**ROYAL** (W. H. Buck, mgr.)—"Wine, Woman and Song" occupies the stage for the week. The company appear in two burlesques entitled "A Day at Niagara Falls" and "Fun in the Subway." The show is prettily costumed and well drilled. Coming, week 23, The World Beaters. **J. J. M.**

**WATERBURY, CONN.**

JACQUES (W. J. Fitzpatrick, mgr.)—The post Lenten bill at this house this week was hardly up to the average. The features of the bill were Leo Carillo in his splendid imitation of Chinese characters, and the Spook Minstrels. Both of these acts went big. Mazur and Mazet, a clever acrobatic team, pleased; C. Grant Gardner and Marie Stoddard failed to please in an act called "Vaudeville Frivolities." It savored too much of cheap concert hall work to go with a refined audience, and the female member of the team can't sing or dance, even if she did try hard. The others of the bill were Gordon and Chacon, German and West and the St. Onge Brothers. The show closed with the pictures. Patronage light. **ARTHUR H. McKECHNIE.**

**WHEELING, W. VA.**

BIJOU (Harry W. Rogers, mgr.)—Bill week of 16 surpasses any this season; big business. Bill included Jenks and Clifford, acrobatic act, big hit; Jeanne and Ellsworth, singing and musical novelty act, went big with audience; Sanford and Darlington, "20 Minutes in Vandeville," a clever act and greatly enjoyed; Mile. Canille, "the dainty chanteuse," took well; Miss Emma Connolly, who has a soprano voice of great range and sweetness, pleased audience with illustrated songs. Two series of life motion pictures, excellent. The Carl Hagenbeck Greater Shows performed here April 11; big business. The show was the best of its kind ever seen in Wheeling. Account of show arriving late there was no parade or afternoon performance. **J. M. W.**

**WILMINGTON, DEL.**

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.)—16, opened to packed business. Jack Brown and Lillian Wright, dancing wonders, good;

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Kittie Gordon (new act) and Her Broadway Comedienne, a very pretty act and a big hit; Nellie Beaumont and Frank Wayne, "A Busy Day," Miss Beaumont dresses her act well and was well received; Jas. B. Donovan and Rena Arnold, "Twenty Minutes on Broadway," went big; George K. Fortesque (new act) and His Six Little Dreams, fine act with clever girls and good voices, a hearty welcome; the Buckeye Trio, very good; Gillette Comedy Four, a very quiet, well acted, kinetograph closed, with great laughs; pictures repeated from last week by request. **PETRO.**

**WOONSOCKET, R. I.**

HUB (J. W. Conklin, mgr.)—Bill week of 16 included Marion Martell, a hit; Evans and Evans have a good act; Carey & Healy would have a good act if Miss Healy would put some ginger in her work; Purcell's dancing was fair; Dan Collins' monologue was bad, his parodies were fair. **A. C. F.**

**WORCESTER, MASS.**

PARK (Alf. Wilton, mgr.)—Week of 16: Wilfred Clarke and company in "What Will Happen Next" made a hit; Seymour and Hill, acrobats,

Read What Was Said ABOUT

## PETE BAKER

IN LITTLE ROCK:

LITTLE ROCK, TUESDAY, APRIL 10, 1906.

## The Gazette

Pete Baker, who is no stranger to Little Rock theatregoers, and who has abandoned the "legit" for vaudeville, may certainly be ranked as a headliner in character comedy. Heretofore he has been known only as a German dialect comedian and singer. In his work now he sings in ten dialects and besides he changes the expression of his mobile features to harmonize with each nationality or race represented. Besides singing, he speaks a monologue, and, best of all, recites "The Rough Rider" with great effect. Vaudeville has expanded Mr. Baker rather than otherwise.

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good; Johnny Johns has a good monologue; the Fitzgibbon-McCoy trio scored; Harry Atkinson, initiator, good; Adamant and Taylor, in a singing turn, pleased; Young and Melville were fair; excellent pictures closed the show.—**POLI'S** (Chas. Fonda, mgr.)—The headline act this week is "In the Swim"; it was well received, the juggling of Paul Le Croix being the main feature; A. O. Duncan, ventriloquist, good; Pierce and Opp, German comedians, good; Augusta Gliese, pleasing; Millman Trio, excellent; Brindamoor, handiwork expert, good; Gallagher and Hill were fair. Pictures closed.—**PALACE** (F. A. McCarthy, mgr.)—Kelly and Kelsey head the bill this week and made good; Ted Steele, comedian, good; the Living Art Studies, Bessie Dilks and Dilks and Dilks were all first class. The burlesque, "A Country Tavern," closed a good bill, the singing of the stock choruses was unusually good.—NOTE—Frank Bronson of the Malcolm Williams stock company is to enter vaudeville shortly in a new act written especially for him. **HARLOW L. STEELE.**

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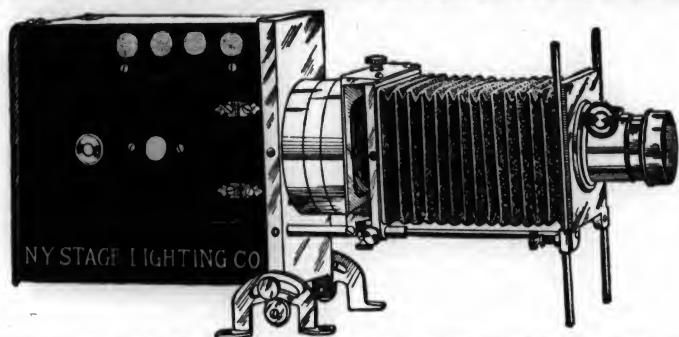
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## YONKERS, N. Y.

**DORIC** (Henry Myers, mgr.)—A good show and a good house saw a good performance. De Now-ric and Comyns went strong; May L. Bell, an instrumentalist, did poorly; Marlon and Deane, singers, dancers and conversationalists, pleased; Hayman and Franklin in their sketch, enjoyed

immensely; Ed Mullen and his Canine Troupe, fair; Clara Douglas, the Military Miss, has a good voice and is an excellent dancer, went very well; Searie and Violet Allen and company, a hit; Morton and Diamond, a good act, went strong; The horseshoe showed two good pictures; business good.  
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Kenna, in "The Fakir," has good line of stuff, but gets very raw at times. Kinetograph closes with an excellent picture.—NOTES.—Edward K. Cassidy, who has been singing the illustrated here for the last four months, opens in Philadelphia next week in a blackface act.—Notwithstanding warm weather the Parlor continues to draw.

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" 28—Canton, Ohio.	" 24—Omaha.	" 14—Worcester.
June 4—East Liverpool, Ohio.	Oct. 1—Kansas City.	" 21—Boston.
" 11—Toledo, Ohio.	" 8—New Orleans.	" 28—Portland, Me.
" 18—Travel.	" 15—Travel.	Feb. 4—Manchester, N. H.
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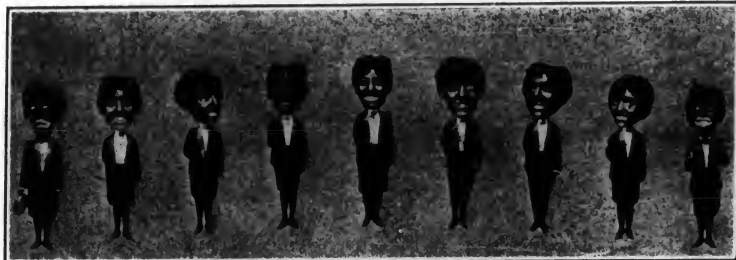
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 Season 1902-3—{ Primrose and Dookstader's  
 { Minstrels and Empire Show.  
 Season 1903-4—Orpheum Show.  
 Season 1904-5—Touring England.  
 Season 1905-6—Touring America.  
 Season 1906-7—Orpheum Show.

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A Night in an English Music Hall

"There Are Tricks in All  
 TRADES BUT OURS"—  
**OURS IS ALL TRICKS**  
 Everything Pertaining to Pantomime.  
 Pantomime Spoken.  
**NOT YET BUT SOON**

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Spokane Press.—"Sam Rice does one of the best delineations of the Jew character that has been seen here this season. He drew five recalls on his song, 'Pezy Wezy.'"

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 NO OTHER ACT LIKE THIS IN VAUDEVILLE. IN NEW YORK LATTER PART OF MAY. SEE MR. MORRIS.

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CHAS. E.

LILLY E.

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Chas

(TWO)

Alice

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## Charlotte Parry

MADE HER METROPOLITAN DEBUT IN A

## PROTEAN SKETCH

At the American Theatre Last Sunday



Among those who witnessed her performance were **D. F. Hennessy, R. D. Girard, Ted. D. Marks, B. A. Myers, Ed. S. Keller, P. J. Casey** and **William Morris**.

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## VARIETY claims:

- ☞ That VARIETY is read by more variety readers than any other theatrical publication:
- ☞ That VARIETY has a larger circulation than The Billboard.
- ☞ That it has a larger sale than The Clipper wherever both papers are jointly exposed:

**THAT THE FOLLOWING RECORD BEARS OUT THE ABOVE STATEMENTS:**

**Sales of Dramatic Papers for the Week Ending April 14**

At the newstand, 71 Clark St., Chicago, Ill.	At the stand in front of the Casino Theatre, New York City.
VARIETY .....40 Copies	VARIETY .....39 Copies
Clipper .....31 Copies	Clipper .....35 Copies
Billboard .....18 Copies	Billboard .....14 Copies

- ☞ That VARIETY has more paid subscribers among variety artists "as per route" than all other theatrical publications combined.

PERCY WILLIAMS ON ORGANIZATION

# VARIETY

VOL. II., NO. 7.

APRIL 28, 1906.

PRICE FIVE CENTS.

The cover features a central portrait of Georgia Caine, a woman with dark hair and a fur collar, looking slightly to the right. The name "GEORGIA CAINE" is printed below her portrait. The entire cover is framed by a decorative border of laurel leaves. On the left and right sides are two classical columns. The left column has three banners wrapped around it labeled "VAUDEVILLE", "CIRCUS", and "PARKS". The right column has three banners labeled "BURLESQUE", "MINSTRELS", and "FAIRS". At the base of each column is a box containing the name "SIME" on the left and "CHICOT" on the right. Four circular inset portraits are placed around the central portrait: top-left, top-right, bottom-left, and bottom-right. A decorative ribbon bow is at the bottom center. The signature "Edgar M. Miller N. Y." is in the bottom right corner.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

## CHUTES OR OAKLAND?

The latest advices received by the Orpheum office here from Martin Beck would seem to indicate some uncertainty as to whether the Orpheum dates in San Francisco will be played off at the Chutes or at some house in Oakland. The Chutes, which is well outside of the burned district, is owned in part by the Orpheum people, and possesses a large, barnlike theatre, which can be made available until something better may be had. More definite advices are expected next week.

Morris Meyerfeld, Jr., who was in Chicago at the time of the disaster, finds that none of his family have suffered beyond the natural privations, and that his house remains standing. The theatre and his other business interests were all in the burned district and are a loss.

## FYNES GETS FIFTH AVENUE.

J. Austin Fynes has purchased from the Gilsey Estate, at partition sale, the building in which stands the Fifth Avenue theatre. The sum involved is said to have been \$1,500,000. According to Mr. Fynes, the renewed lease stipulated that in the event of a sale the new owner had the right to give one year's notice to vacate on the first of May of any year. This would put Mr. Fynes in possession May 1, 1907. Mr. Proctor is reported to have said that this clause is operative only if it is the intention of the purchaser to rebuild the office building, which forms part of the parcel.

At Mr. Fynes' office no one could be found who could give any idea of his intentions in regard to the property, though it was unofficially reported that he was acting in behalf of B. F. Keith.

## NATHAN AS "THE AUCTIONEER."

The visit of Ben Nathan of the Royal Ashton Agency to New York included a desire on Mr. Nathan's part to procure the former Warfield play "The Auctioneer" for a London presentation when he will play the title role, if successful.

There are several legal formalities in which the play is now involved to be overcome first.

## AFTER DALLAS WELFORD.

Some effort was made immediately after the break in business relations between James K. Hackett and Dallas Welford, former star of "Mr. Hopkinson," to induce Mr. Welford to try vaudeville here before leaving. He is scheduled to sail to-day, although if the attempt has been successful he will remain over.

## GEO. EVANS WITH KEITH.

The Keith Booking Agency has placed George Evans, "the Honey Boy," under contract for all next season, having routed him for 30 weeks.

Evans will be under the exclusive management of Keith's, and may play outside time only through that agency.

## HOW STANDS THE CASINO?

It has been positively asserted that the Casino Theatre in Philadelphia, supposed to be under an option at least to William L. Lykens next season for vaudeville, is controlled by the Eastern Wheel of burlesque, and will be operated under the direction of the Columbia Amusement Company, a long lease having been secured, it is said.

## SULLIVAN-KRAUS IN CIRCLE.

The Circle Theatre passes into the Sullivan-Kraus combination after all. A site further up Broadway had been secured by option, but George Kraus decided that the Circle would answer the purpose after alterations.

Thirty feet more frontage will be procured on the Sixtieth street side, taking in the garage now located there, and the roof will be raised a like number of feet to allow for a gallery.

It is said that the front of the theatre in use since the opening as a lounging room will be converted into a bar. This may again attract the attention of the Paulist Fathers in that neighborhood if it is attempted. The Fathers were active in preventing a license being issued to the house for a long time before Percy Williams finally secured it.

The Circle closes to-night for the season. The companies engaged for the May time have been notified that it is off, and will play night stands or rest.

## CRESSY WITH THE SHUBERTS.

Will M. Cressy, who with Blanche Dayne, has been thought to be a fixture in vaudeville, will enter the legitimate under the management of the Shuberts after next season.

Mr. Cressy will appear in a play of his own writing, probably his three "Village Lawyer" sketches padded out.

## MORRIS GOING TO CHICAGO.

William Morris, the vaudeville agent, leaves to-morrow (Sunday) for Chicago, where there will be a conference of Western managers in Mr. Morris's Chicago office on Tuesday.

## CHAS. SWEET SAFE.

Although rumored among the missing at San Francisco, Chas. Sweet has been heard from, and is now with the mother of the Tobin Sisters in the devastated town.

## LILLIAN BLAUVELT NEXT SEASON.

Lillian Blauvelt, the soprano, will enter vaudeville next season, opening on the Proctor circuit.

## DAN MCAVOY STRICKEN.

Dan McAvoy, the comedian, who has appeared in several important Broadway productions, and also in vaudeville, had a paralytic stroke early in the week, and is confined to his home.

## ANOTHER ORPHEUM.

Des Moines, Ia., April 27.

Fred Buchanan, the manager of the Bijou Theatre here, intends to erect a new and modern theatre during the summer. It is understood that the new house will be included in the Orpheum circuit.

## RYAN PRESIDENT OF P. C. A. CO.

St. Louis, April 27.

John J. Ryan, connected with Sullivan & Considine in the Pacific Coast Amusement Co., which controls a large circuit of "ten-cent" theatres in the West, has been elected president of the organization. Mr. Ryan is now in Buffalo, N. Y., on business concerning the erection of a new theatre there.

Al Seeley, the treasurer of the Colonial Theatre, has gone away for a rest. He is not expected to return until June.

## CHICAGO CONFERENCE ENDED.

Owing to the disaster at San Francisco, the conference held last week at Chicago between the Western Vaudeville Association, B. F. Keith and A. L. Erlanger, of Klaw & Erlanger, was abruptly terminated, Messrs. Meyerfeld and Beck departing for the scene of the ruins in the interests of the Orpheum circuit.

Probably some time will elapse before the matters then talked over will be again taken up.

## PLIMMER LEAVES WESTERN CIRCUIT.

J. Plimmer, the agent who formerly looked for the Empire circuit (Western Wheel of burlesque) has severed his connection and the Western Wheel will hereafter secure its acts from an open field.

## MAX FIGMAN SEEKING TIME.

Max Figman, of the Forence Roberts company, expects to play in vaudeville after the close of the company's present engagement. Mr. Figman sought time and advice this week from the Keith Agency.

## ALFRED LESTER GOES HOME.

With a spirit of fairness not often brought to notice in an artist traveling several thousand miles to fill an engagement in a foreign land, Alfred Lester, the English comedian, who appeared last week at Proctor's Twenty-third Street, decided that his services were not valuable to American managers, and sailed for London last Tuesday. Before leaving Mr. Lester remarked that as the American public did not seem able to grasp his conception of comedy, he did not wish to continue his American engagements, having plenty of time booked on the other side.

## DE VRIES SAILS.

B. F. Keith, E. F. Albee, Phil Nash, D. F. Hennessy, "Sam" (all of the Keith Agency), and M. B. Leavitt, a manager, booked Henri De Vries over the Keith circuit at \$850 weekly. Everyone agreed that De Vries would and should play the time except Mr. De Vries, but as he had no especial interest in the matter except to play and draw the salary, no serious thought was given to the Dutch artist.

When De Vries heard of the arrangement he spoke in inflammable language, thought twice in German, and slipped over to Hoboken with his baggage, taking the steamer from there on last Wednesday back to his native land, where they don't expect a \$1,500 a week artist to accept almost half without his consent.

## ROOF GARDEN ATOP METROPOLIS.

Hurtig & Seamon have not yet determined to what use they will put the newly acquired Metropolis Theatre in the Bronx. For the present they have contented themselves with arranging to put vaudeville on the roof of the house, beginning the third week in June. The Metropolis was originally built to have a roof garden, and only a short time will be needed to put it in shape. The firm declare \$10,000 will be spent in getting the summer feature in shape.

The firm takes over the Yorkville Monday. The Hurtig & Seamon musical shows will be the attraction there beginning with "Me, Him and I."

## TWO GOOD BILLS.

Providence, R. I., April 27.

Providence has at last been fortunate enough to have a spasm of real good vaudeville. With the Lillian Russell Company playing here the first three days of this week, the Keith Theatre management bestirred itself to place an imposing bill in opposition.

Large space was taken in the daily papers announcing the bill at Keith's, composed of Rose Coghlan, Pekin Zouaves, Grace Cameron, Gould and Suratt, Tom Hearn, Eddie Leonard, Sailor and Barretto, Smith and Campbell, Lilly Seveille, Four Avolos, Smith and Baker, Sabine, O'Neil and Vera, the Wilsons, and Henry and Francis.

The Russell Company did the business of the town, however, while it played here.

## AGOSTO FAMILY RETURNS.

The Agosto Family, who were in San Francisco at the time of the earthquake, and one of whom was reported lost at one time, returned to the city on Wednesday in good health, but somewhat unstrung.

Emanuel Agosto in recounting his experiences said: "We were stopping at the Eugene Hotel, just next to the Orpheum Theatre.

"It was ten minutes past five when the first shock came. I hurriedly dressed brother Alfred and his wife. Running to my sister's room, I could not open the door, nor could she, the shock having thrown something against it. I broke it open, and we all ran down to the street. Everything was topsy-turvy, the street a turmoil of excitement, and no one seemed in possession of his sober senses.

"I engaged a hack for \$40 to drive us to California Park. After we arrived there, I returned to the city to procure food. I bought a loaf of bread for \$1; a bottle of soda water for \$1.50, and a half-dozen eggs for \$6. Returning to the park we cooked the eggs by building a fire of chips of wood, camp fashion, having only dirty water to boil them in. We slept in the park that night in the open air, and in the morning walked around the Bay to the ferry to Oakland, a distance of eighteen miles.

"The flames, the noise and misery we saw will never be erased from our memory. None of us have slept a night since. We can not. We feel that rocking, and the shrieking until it seems that we never will get away from it.

"While I stood in the street, I saw the earth open, and a two-story frame building sink into the aperture, leaving only the roof level with the street.

"It was terrible. In the Chinatown district, subterranean tunnels and caves were found, 100 feet below the surface, and miles in length.

"We lost everything we had except the clothes we are wearing, but all of us are thankful to be alive and well."

## TRIXIE FRIGANZA NOT SURE.

Whether to go into vaudeville for next season or whether to accept one of the numerous offers she has received for productions is a problem causing Trixie Friganza much mental worry at present.

Lew Fields, Charles Frohman and other managers have made application for Miss Friganza's services, but she leans towards vaudeville as more remunerative and lasting in the event of success.



# Percy Williams' Views on the Organization of Vaudeville

BY EPES W. SARGENT.

Variety has printed in extenso the former's side of the question of organization. It now offers the opinion of Percy Williams, who in late years has taken a position at the very front as a student of vaudeville conditions, and whose extensive circuit in Greater New York gives his words weight as being representative of important managerial interests.

"By all means organize," said Mr. Williams, "but organize vaudeville—not merely the vaudeville artist. American artists are too mercurial; possess too much the artistic temperament to bring to a successful conclusion an organization of artists alone. The German and most of the other Continental artists are business men as well as performers, the American for the greater part is merely the artist; a man or woman of nerves and impulse rather than cool calculation and concentration."

"In my opinion the most hopeful idea would be a secret order on the original lines of the Elks, but restricted solely to the vaudeville artist, manager and business man."

"I say a secret order, for only under the oath of secrecy could open discussion be had without fear, and I include all classes of those who make their livelihood from the business because only from a community of interest can real benefit be derived."

"At its inception the Elks was purely an actor's order. In the course of time others were admitted until now the theatrical men are in the minority. This has increased the good done by the order, but it has departed entirely from the original lines and has left room for a new order in which every active member shall be a person engaged in the vaudeville business."

"To this end, none should be admitted who has not been engaged in vaudeville for a specified time, say three or six months, and who will not declare it to be his intention of remaining permanently in the vaudeville business. In the case of an artist who for a time deserts vaudeville for the dramatic stage, provision could be made to transfer him for such period to the associate class, having the right to visit, but not voice or vote."

"In this way the representation would be purely vaudeville at all times, and there would be no danger of the organization gradually letting down its bars to permit the entrance of the outsider."

"Another provision should require that the presiding officer and his second should alternately be an artist and a representative of what might be termed the business end, so that every second year an artist would be the chief of the order, and in the alternate years an artist should be the second in rank. In this way conflict between the artistic and business ends would be entirely avoided, and the officers at all times would be representative of both branches of the business. This idea has been successfully tried in other connections with emphatic success."

"In the formation of such a society it would be necessary to first establish a New York lodge, and afterward extend its scope until the order covered the entire

country. A committee of artists, agents, managers, stage managers and the men in the box offices could frame a constitution and by-laws, and in short order there would be a large membership from both ends of the profession."

"I would suggest as an appropriate name, the Order of Owls. This would be appropriate, for the meetings, to be attended by a representative gathering, would have to be held after eleven or twelve o'clock. The owl with the three O's would form an attractive and identifying badge, and would soon gain the respect of all."

"Some few managers, who are not desirous that any condition should arise looking to a proper understanding between the front and back of the house, might refuse to join, but I am satisfied that every manager who really wishes to see brought about a condition of mutual understanding would be glad to come in. I, for one, would be glad to be one of the committee to draft the constitution, and there are others who would be more than glad to see formed a society that will be for the real benefit of all who wish vaudeville well."

"With such a society the drafting of a contract that would be equitable and agreeable to both parties would be merely a detail, and some good understanding could be arrived at in the matter of cancellations, now one of the vexed questions between manager and artist."

"More than all this, it would bring into fraternal relationship the employer and employee, both of whom are merely servants of the public, and rightly run such an organization would be of incalculable advantage to all concerned."

"It would do away with all the abuses of all sorts which have been dwelt upon at length by Variety, and it would do more to bring about a feeling of real fellowship than a hundred societies of actors. The executive committees of which were alone in touch with the managers. It would not mean that the actor would be left in the minority, for at all times such an order would carry an excess of artists over the business men, and they need never commit themselves to an enactment passed by a business majority. It would simply mean that at last the artist and all of the executive forces would work hand in hand for a common good, and toward a common end—a greater and more profitable business for both artist and manager."

"By all means, let us have an organization—but organize vaudeville; not merely the artist."

Editor Variety:

Sir—It would appear to me that the question of Artists and Organization simply resolves itself into the proposition that it is better to organize on full stomachs against the time of famine, than to wait until it becomes one meal a day before seeking to obtain three. The artists being prosperous at this time, give no heed to the dangers that lie ahead. Now is the time to organize; the sooner the better.

Chevalier John De Loris.

## MISS VICTORIA OFFERED CONTRACT.

A three years' contract has been offered Vesta Victoria, the English artiste, by Lew Fields to join his company as a joint star, commencing next season.

Previous engagements on the other side in the halls compel the English woman's immediate return, but she has promised Mr. Fields that, provided a release can be secured from conflicting future time booked in England, she will accept his offer.

The salary stipulated exceeds the present one Miss Victoria earns in vaudeville.

## ALAN DALE SAILS AWAY.

Producers of light amusements for the summer may breathe freely, for Alan Dale, the dramatic critic, will not be in the city to comment upon their offerings. He sails to-day on the North German Lloyd line to Gibraltar, and will visit Tangiers, Spain and Paris before returning.

Mr. Dale's sister and two daughters accompany him. It will be the first summer in years that the critic fails to visit London.

## HOUDINI INSURED.

Before starting upon his present starring tour, Harry Houdini insured his life for \$100,000 in favor of his manager, Whitman Osgood. If the tour is not a success Mr. Whitman can take Houdini out in the alley back of the theatre and place himself in line to collect on his star anyway.

## NOT YET—NOR SOON.

C. E. Bray, who was reported from Chicago as having tendered his resignation to Martin Beck, did not resign. There was evidently some friction, but according to recent advices there was no resignation. In any event Bray is still at the helm, and that seems to be the answer.

## ALL THEATRES CLOSED.

Yesterday there was but a single theatre open in Kansas City and that was Convention Hall at which was given the big benefit for the San Francisco sufferers. It was the only show in town, not only the big theatres but even the parks, the ten cent houses and penny arcades all shutting down that the amusement seeker might be compelled to patronize the big show. It was a unique affair in every way and one of the most notable of the series of benefits now being given throughout the country.

## DINKINS NOT CROWDED OUT.

T. W. Dinkins will have a show in the Western Wheel after all as well as the five shows in which he is partly interested, though they are operating under concessions to other managers. The shows to be dropped from the wheel, as finally decided on are one each from the Harry Williams, Whallen, Butler, Fenessy, Miner and Patterson strings and John Cort's show.

## A LARGE JUGGLING ACT.

The Ringling Brothers' circus will have this summer as one of the features a combined juggling number, quite the most extensive yet attempted. The five Mowatts, the five Normans, the four Iagimotis, the Onri troupe and Ollie Young and brother will all be in one large juggling display.

## THE DANGER OF K. & E.

No news could be fraught with more danger to vaudeville than the reports that Klaw & Erlanger contemplated pushing their much besmirched finger in the vaudeville pie, if proper opportunity is presented.

No newspaper reader is unaware of the existence of the Klaw & Erlanger "syndicate," and if anything favorable to either member of the combination has ever been published it has long since been forgotten in the mass of vituperation the independent press has heaped upon this devil fish of theatricals.

In the legitimate field of the theatrical profession, Klaw & Erlanger have fastened themselves with a death-like grip, acquired through methods which has never been printed in whole, nor could they stand the light of publicity.

"The Syndicate" has commercialized theatricals, and in the process has compressed everything connected with the legitimate into the dollar sign. It has ruthlessly stamped out opposition in the past; threatened and coerced managers and combinations to approach within reach of its never ending arms, and has incurred the enmity of every person having business transactions with it.

Managers throughout the country have been played with like so many checkers, becoming office boys and "stool pigeons" for Klaw & Erlanger, who subsidized the press where and whenever possible, using this power to exploit their hollow cry that "Klaw & Erlanger have regulated the theatrical world."

During the reign of Klaw & Erlanger, no actor, actress, manager or agent has had independence. Stars were made overnight, and companies organized in much the same manner, no one being in a position to object unless he or she had a means of support other than on the stage under their direction.

Klaw & Erlanger have done no good to the stage; they have made no successful productions unless in an accidental case; have never built a theatre which paid dividends to its stockholders, and it is notorious that they are envious of their associates, notably Charles Frohman.

The envy lies in Frohman's ability as a producer; as a judge of plays and players, all of which is lacking in the firm of Klaw & Erlanger, whose knowledge of theatricals begins and ends with intrigue and dollars.

Through the fast developing power of the Shubert-Belasco-Fiske combination, the "Syndicate" is giving some thought to vaudeville, but can not attempt it without aid, realizing their inefficiency in this branch through previous experience.

There is no reputable theatrical manager who has pursued his business life in a straightforward legitimate manner who can hope to cope with Klaw & Erlanger in scheming, plotting and conniving for control.

"The Syndicate" will swallow up all connected with it, in any branch of theatricals.

Klaw & Erlanger in vaudeville would mean to the artists the same ultimate fate that greeted their brothers in the legitimate.

Once allow Klaw & Erlanger to secure a foothold in vaudeville and that foothold will become a stepping stone to supremacy, demolishing all established managements connected with them.

EMPIRE QUARTET CONSIDERING.

The Empire City Quartet, under engagement with Al H. Woods for '07-'08, have under consideration an offer from Joe Weber to appear at his music hall next season.

The contracts may have been signed this week.

FARGO WILL INVEST.

R. L. Fargo, who was associated with Arthur Fabish in promoting 10-cent vaudeville theatres in Indiana and Wisconsin until a few months ago, is back in New York, and declares that he has the financial backing for the establishing of variety theatres hereabouts. The 10-cent institutions opened in the West by the Fabish-Fargo combination have since been absorbed by the Western Vaudeville Association.

AN ENGLISH CELEBRITY.

Annie Hughes, just now a member of the company presenting "Mr. Hopkinson" at the Fields' theatre, is a vaudeville possibility. She was seen recently at the Knickerbocker Theatre in a one act playlet called "Nan, the Good-for-Nothing," and it is understood that she received offers from several New York managers

BILLY JEROME IN SOCIETY.

The social whirl at Asheville, N. C., has received a new impetus since William (Billy) Jerome, the song writer, decided to enter a pony in the horse show now held at the fashionable Southern winter resort.

Jerome bought an undersized horse while resting at Asheville, and placed it among the entries for the blue ribbon in its class. Jerome writes he's "got it on 'em" for the "class" can't be found.

NEW SOUTHWESTERN CIRCUIT.

Shawnee, O. T., April 27.

A new theatrical company has been organized here, with Geo. K. Higginbotham as one of the principal stockholders together with Abe Feltenstein of St. Louis as president. It is called The Empire Theatre Company.

Vaudeville houses will be leased and erected in Shawnee, Oklahoma City, Wichita, Kan., Fort Smith, Coffeyville, Joplin, Mo., Atchison, Muskogee and Greenville, Tex.

Bookings will be made for Cripple Creek, Fort Collins and Sedalia, Col., while arrangements have also been concluded with the National Theatre at Kansas City. A number of summer parks in Louisiana

MISS WENTWORTH CHANGES PLANS.

Estelle Wentworth, of the "Happyland" company, has decided not to play the week of May 14 at Hurtig & Seamon's Harlem house, although she had signed the contract for this engagement. Her position in backing away from vaudeville dates was that she preferred not going into vaudeville at all unless she could start with a guarantee of considerable time. She wanted Hurtig & Seamon to assure her of continued work. It is doubtful if Miss Wentworth will come into the varieties at all, as it is understood that she has been approached with a proposition for summer light opera about New York under the management of the Shuberts.

A SUMMER VAUDEVILLE IDEA.

St. Louis, April 27.

There will be a circuit of "Airdome" theatres in the Southwest this summer. Two will be located in St. Louis, and one in East St. Louis, while others will be opened in towns in Kansas and Oklahoma.

The "Airdome" is a fenced in enclosure, with a stage and grandstand, without a roof. Vaudeville only will be given and during inclement weather performances will be suspended.

BUTT WAS "TRIMMED."

"The Human Joke" Alfred Butt, manager of the Palace in London, who came over to display an Englishman's idea of American vaudeville, and succeeded, booked the acts he wanted himself in order to save an agent's commission.

In consequence one singer who will appear soon in London at his hall will receive \$50 weekly more than she ever did over here.

Mr. Butt is now on his way back to London town. He became so popular in New York that he bought a fur overcoat before leaving.

LASKY & ROLFE'S NEW ACTS.

Two new acts now in preparation will shortly be shown by Lasky & Rolfe, the producing firm.

One, a musical sketch, has had its music written by Victor Herbert, who will personally superintend rehearsals.

Another, using pickaninnies, is expected to prove diverting.

MARINELLI MOVES UPTOWN.

The New York office of H. B. Marinelli moves to-day to the Holland Building at 1440 Broadway.

Pressure for space through increasing

The following report of weekly sales is given in substantiation of the claim that **VARIETY** has a larger circulation than The Billboard and that VARIETY has a larger sale than the Clipper when both are jointly exposed:

Newsstand at N. E. Corner 14th St. and Third Ave.	Newsstand at N. W. Corner 14th St. and Third Ave.	Newsstand at S. E. Corner 14th St. and Third Ave.	Newsstand at 54 East 14th St., next door to Keith's Theatre.
VARIETY ..... 60 Copies	VARIETY ..... 40 Copies	VARIETY ..... 60 Copies	VARIETY ..... 40 Copies
Clipper ..... 40 Copies	Clipper ..... 33 Copies	Clipper ..... 55 Copies	Clipper ..... 20 Copies
Billboard ..... 10 Copies	Billboard ..... 6 Copies	Billboard ..... 25 Copies	Billboard ..... 14 Copies

for engagements in the field of the two-day, beginning in September.

In England Miss Hughes is something of a stage celebrity, having played the principal part in the London production of "A Country Mouse," later produced here with Ethel Barrymore in the leading role.

A POOR EXCUSE.

The management of the Madison Square Garden was approached with a view of having the immense structure donated for a volunteer vaudeville performance for the benefit of the San Francisco sufferers.

The free use of the Garden was refused, the statement accompanying the declination saying "it would be a bad precedent which they did not care to set, although much sympathy was felt, and the directors would contribute individually."

RIGO AT LAST RIGHT.

Charles Bornhaupt has canceled the concert tour of Rigo owing to the difficulty of securing time. The orchestra has been placed for an indefinite engagement in Pabst's Harlem restaurant.

and Texas will receive acts from this company. All of the houses controlled will be at popular prices.

"CHERRY BLOSSOMS" ALL SAFE.

Jacobs & Lowrie's "Cherry Blossoms," who were playing the California Theatre in San Francisco last week, have notified the New York office of the Empire circuit that they have arrived safely at Kansas City, and are on their way East. They lost everything in the theatre building.

JULIAN ELTINGE BOOKED ABROAD.

On May 14 Julian Eltinge, the impersonator, will open at The Palace, London, leaving here next week. After a trip over the continent, Mr. Eltinge may return to play the New York Roof and will probably appear next season in a Broadway production of magnitude, under a well-known management.

Tim McMahon has decided to call his latest new act "The Banner Blue Beauties," that name replacing the original "Porters on the Banner Blue."

They are portably built, and may be moved or stored.

O. T. and Kay Crawford, sons of the head of the Crawford Amusement Company, are behind the new enterprise. It was successfully tried out last summer.

JENNIE JACOBS LEAVING.

The only woman London vaudeville agent, Jennie Jacobs, will leave New York next Wednesday. Miss Jacobs has looked the vaudeville field here over carefully, and goes back to England primed with information.

LYCEUM IN 'FRISCO STILL STANDING.

Freeman Bernstein, one of the New York representatives of the Sullivan-Considine circuit, received a wire from the Western headquarters a day or two ago, saying that the circuit's house, the Lyceum, in San Francisco, is the only theatre left standing in that city. The dispatch added that such repairs as would be necessary could be made in a short time, and the house would be in operation in two weeks.

business necessitated a change and the uptown location was selected as more desirable.



RUTH NELSON,

Daughter of Eva Mudge (Mrs. L. L. Nelson).

John T. and Eva Fay.  
Thaumaturgy.  
Hammerstein's.

To the adage that there is a "yap" born every minute should be appended the further statement that most of them live in New York. John T. and Eva Fay are packing the doors of Hammerstein's Theatre in the very heart of "wise" New York, and their demonstrations are regarded with respectful interest. Mrs. Fay, after a "speil" by the man in which he violates every known grammatical rule, performs some spirit cabinet tricks far better done by Harry Kellar, the magician, and offered by him solely as tricks. The work is cleverly done, but is exposed in every book ever written upon the subject. At the close of this she does the hackneyed table lifting amid breathless silence, and as a climax actually pretends to cause a handkerchief to rise from the floor through psychic force when one corner of the handkerchief is clearly seen to be hanging over the thread run from one side of the stage to the other. The ludicrous part of the thing is that this trick, now relegated to the comedy magicians, seems to impress as forcefully as the more clever cabinet work. The act is merely an excuse for the real work, which is the distribution of pads of paper on which questions are supposed to be written by the audience which are shown to no one, the paper being folded up and put in the pocket after being signed. In the second half of the bill Mrs. Fay comes in in an Egyptian (more or less) garment and a rapt air. She comfortably settles herself in a big chair on top of a table and with her eyes blindfolded and her body covered with a cloth she answers the questions she is not supposed to have seen. The explanation is said to lie in the fact that the second sheet of paper is impressed with the message through chemical means, and that these blank sheets are developed by a chemical preparation during the wait. The more sensible explanation is that the confederates generously scattered through the audience not only own up to their own messages, but get hold of the other messages to be reached through observation and communicate them to their employer during the intermission, when they are either written out and concealed beneath the cloth or else sent up by speaking tube through the legs of the chair and table. On Wednesday evening one message written on a furnished pad and two written on bits of programmes all within a ten foot circle, were not alluded to, while two others from palpably professional persons were answered and owned up to. The use of confederates makes it possible to bring out personalities that live up to the act, and which seem to have fooled even so experienced a critic as Acton Davies of the Evening Sun. The act has a strong comedy turn to any one possessed of a working knowledge of spiritualistic fakes, but it seems to have made a real hit with the audiences, and the business has been at the high water mark all week. They will be at this house for several weeks. *Chicot.*

Yvette Guilbert.  
"Chansons Crinoline."  
Twenty-Third Street.

Mme. Guilbert, by easy stages, has reached vaudeville again, making her appearance at the Twenty-third street house. On Monday her songs roused the

ire of the gallery, being in French. After that she sang alternately in French and English, distributing translations of the former, and on Tuesday afternoon the only complaint was that she would not respond to an encore with a fifth song. There was genuine applause and a genuine hit. Mme. Guilbert is vastly different from the black gloved motionless woman whose uplifted eyebrow was an extravagance of gesture and whose songs were for the better (or worse) part surcharged with suggestion. In her present work she employs to advantage a wonderfully mobile face and her every gesture is pregnant with meaning. She selected old time songs of French and English ancestry and those who were unable to follow the French songs were at least able to appreciate the wealth of expression, the flexibility of her voice and the vivacity of her manner. She gains greatly in personal charm in her present work and while still the artist she was when she first came to us, her simpler selections are far better appreciated. Her rendition of "Mary was a Housemaid" was a revelation, and it was this in large measure that was responsible for the generous applause. All four of her selections had rollicking airs that made the modern day machine made music seem stale and profitless. It is to be hoped that her stay in vaudeville will be an extended one. It is also to be hoped that she will enlarge her English repertoire. *Chicot.*

Postal Telegraph Boys.  
"Boy Act."  
Alhambra.

After playing around for a short time, this latest act of Gus Edwards' is at the Alhambra for its first week in New York. There are eight boys and one girl in a setting representing a telegraph office. The boys wear the Postal Telegraph uniform, and the girl is the operator. Five selections, all published by Mr. Edwards' company, are sung, but two only are melodious. The girl, Grace Emmons, has a weak voice, and does not add to the sketch, while of the boys, there is only one with a good voice, he having a solo. The act is full of comedians having dialect parts. A dancing finish received an encore, and the act was fairly well liked, but it does not compare with the other sketch of this same producer, "School-boys and Girls." *Sime.*

Dollar Troupe.  
Pantomime.  
Hammerstein's.

The Eight Dollar troupe—one hundred cents shy—offer for the first time a pantomime on shipboard as the excuse for their acrobatic act. There is a fat sailor, a Hebrew comedian and five others working more or less straight. The scene shows the main deck, a special setting being carried that is bright and attractive. Barring some seasick comedy on the part of the Hebrew comedian and a rather mussy routine in which charlotte russe are thrown in the faces of three of the players, the comedy is inoffensive and breaks the monotony of the acrobatic work while af-

fording the performers an opportunity for rest. Use is made of the catapult in several of the tricks, and the acrobatic work is accomplished for the most part with smartness and certainty. The act lists about the same routine of tricks; the improvement is in the novelty of the setting. This pleases. *Chicot.*

Mlle. Renie de Paris.  
"Divette."  
Hyde & Behman's.

"Monsieur de Paris" is the public executioner. Possibly this performer is of the same family, but it is to be doubted. She sings seated at a piano and playing her own accompaniments. She has an expressive face, a decided accent and the wisdom to select English songs, but not very good taste in the matter of selections. The hit she made was largely due to her facial expression, her voice being thin and shrill. She seemed to please though it is not probable that she will rise to headline honors. *Chicot.*

Bettinia Bruce & Co.  
Farical Sketch.  
Gotham.

A broadly farical sketch built about the familiar situation of a hen-pecked husband gaining his independence by asserting his authority under the stimulus of an enthusiastic souse.

In treatment the sketch is rather novel, and good lines have been provided aplenty. The farce at times runs to rather wild incongruities. Were the skit in the vein of "Pat and the Genii," the impossibilities might be permissible, but in this case they fail in effect. Besides, the introduction of the dead husband in a green spotlight and funeral clothes serves no good purpose in the development of the story.

Dwight Allen is excellent as husband No. 2, and the requirements of the East New York house were probably responsible for much of the horseplay he used this week. Miss Bruce has the advantage of good looks, and does fairly well with a part that is rather too familiar to give her exceptional opportunity. *Rush.*

Kitafuku Troupe.  
Japanese Acrobats.  
Novelty.

Another of the Kitamura importations. They have just come from Japan, never having appeared in this country until last week at the Gotham in East New York.

There are eight people in the troupe, including two women. The act moves with rapidity. It opens with some unusual perch work, the pole being balanced by means of a frame resting on the feet of the prone understander.

The two women work at the same time, one on a tight wire and the other doing slow handstands on a pyramid of blocks. The latter is graceful and looks well. Balancing and top juggling fill in the rest of the time.

All the members of the troupe are costumed elaborately. *Rush.*

James Nawn, Sr., father of Tom Nawn, died April 16.

John Gilroy and the  
English Rosebuds.  
Keith's.

John Gilroy, who is better as a song writer than as a comedian, has a two girl act on the current Keith bill listing two young women in addition to himself. The girls are clever dancers, and save the act. Gilroy is at no time even remotely funny, though he works hard and essays to finish the act with the two girls dressed in ballet costume, a device hitherto considered almost a sure fire hit. Mr. Gilroy appears to be too nervous to let himself out, and as a result he is not at all in the act. Better talk will have to be written into the turn before it can be a hit even after Gilroy finds himself. *Chicot.*

Pratt's Comedy Dogs.  
Animal Act.  
Novelty.

Opened in Williamsburg this week for its first appearance on any stage, and made good in the face of the usual Monday afternoon difficulties.

There are three fox terriers and a huge St. Bernard. The latter is the "talking dog." It answers some fifty or more questions shaking its head for "No" and barking for "Yes." It is difficult to figure out by what system of signals the trainer indicates the answer. He makes no perceptible motion and there is no noticeable inflection in his voice when he puts the questions.

The three terriers are remarkably well behaved, going through their work without prompting or delay. Among the stunts is a fall from a chair ending in a standing position. *Rush.*

Lillian Apel & Co.  
"A Fair Masquerade."  
Keith's.

Lillian Apel (billed as the "Greatest American Pianist" in fine disregard of Rafael Joseffy, Fannie Bloomfield Ziesler and Mike Bernard) offers a sketch in which she has some assistance from Frances Byrne. It opens with a street scene showing Miss Apel coming from a ball with a tremendous length of white stocking showing. She is accosted by a man who accepts her proffer of a kiss, but does not stop to perceive that the grotesque features are but a mask. There is a change to a two-room hotel set wherein the flirtation is carried on through a transom between the two rooms that is not even glazed in. The girl gets caught on the transom through the chair falling from beneath her as she is spying upon the man, and there is a supposedly brisk finish in which the contents of two wrongly delivered suit cases are exchanged through the same long suffering transom. It is a very poor offering. *Chicot.*

Mr. and Mrs. Jean Bregnant.  
"First Love."  
Hyde & Behman's.

Two dwarfs, rather clever for little people, present a singing sketch of no very great weight. The man has a song, the woman does a dainty dance and there is a duet. Neither is deformed; a most common defect, and the woman is a most dainty little creature, fairylike in her voice and manner. The man sings with expression. With a real sketch and a false proscenium to dwarf the stage, they

would do capitally as a turn appealing to women and children. The drop, which is a suggestion by Nick Norton, should be procured at once.

Chicot.

## OUT OF TOWN

The Futurity Winner.  
Proctor's.  
Albany.

Edmund Day's one act racing play. "The Futurity Winner," received quite an ovation at this theatre and when the speaking parts run smoother it will be one of the novelty hits in vaudeville. The "racing scene" was of the Ben-Hur variety and was the cause of several curtain calls. The play opens up with the jockey's quarters at Sheephead Bay and shows the snares which a jockey about to ride a probable winner is likely to meet. Jud Chambers, acted by Kingsley Benedict, and Crook Chambers, acted by Taylor Granville, were all that could be desired.

Martel.

### THE T. M. A.'S APPEAL.

Toronto, April 19, 1906.

Editor Variety:

Sir:—In reading the terrible news from 'Frisco, I am of the opinion that it will be necessary for our people to respond with assistance for those who have been made homeless and perhaps destitute.

If I may be permitted I would respectfully suggest that the members of the above association take the matter up with the different managers of theatres at once, with the end in view that a benefit performance be given at every theatre throughout this country, and in order that the entire proceeds may be donated all branches of the profession give their services free.

To thoroughly advertise such an entertainment would enable all classes to contribute their mite, as I am forced to believe that there are a large number who feel constrained to withhold their contribution because of their limited income and inability to appear with others upon a list of contributions who have greater means at their disposal.

We have in connection with our association a very large number of actors and actresses who will, I am sure, gladly lend their assistance to the perfecting of this scheme, and thus prove by example that we are ever ready to render assistance when and where necessary if opportunity is afforded.

Having received the concurrence of our Grand President, I submit this letter with the sincere hope that it will act as an incentive for our members to take under their serious consideration at once this suggestion, and stand ready to give assistance for immediate action.

Thanking you for the space, permit me to subscribe myself,

Very respectfully,

Robt. C. Newman.

### ADLER'S THEATRE TO LET.

The Grand Street Theatre, under the management of Jacob P. Adler, the Yiddish actor, is on the market. Mr. Adler having tired of his lease.

B. A. Myers after a week's confinement through illness is again looking after business.

## "Skigie," Variety's Youthful Critic, Reviews the Alhambra's Bill.

Likes "School Boys and Girls," and Wishes His Teacher Were Short Dresses, Too.



"Skigie" is a boy seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigie" says is taken down verbatim, without the change of a word or syllable.)

That show was pretty good, but not so good. (Alhambra, Sunday afternoon, April 22). There were only two or three things I liked, and I didn't like the pictures (The Jewel Robbery). They were rotten.

Those boys and girls in the school room (Gus Edwards' "School Boys and Girls") were fine. The fellow that plays the hand-organ took his girl away from another fellow, and I liked the teacher best, and she sang about dirty hands, and I wish my teacher wore short dresses the way she did, and I liked that fellow that made the funny noises and faces (Greene and Werner), and I tried to do it, and I didn't think so much of that girl that smoked cigarettes (Della Fox).

She dresses like a boy and thinks herself a whole lot, and I liked that girl that sang the jingle-dangle-bell song (May Belfort), and she sang some others and I wonder if she made them up herself, and that's all I liked, and I liked that fellow that commenced to tell a joke (Joseph Newman) and then he couldn't remember what the joke was and then he said "Well, then he had another one," and then he would do the same thing right over again.

A fellow got shot out of a cannon (Gardner and Vincent) and you could see him going up to the moon, and when he got there, there was a woman waiting for him, and then they both got on a star and rode back again, and you could see them coming down, and the fellow kept losing his hat, and they went ker clunk right through the top of a house.

And then that act when we were going in, that fellow who drank wine (Mr. and Mrs. Dan Hiatt) and then he couldn't find the end of his trombone because he was drunk, and I liked that, and they had a sketch there (Macart, Kearney and Company, "The Village Iceman") that I didn't like at all, but it was pretty good, and one man dressed up as a woman lets a lot of silver spoons fall out of his hat, and then they washed a baby, and I thought that was funny, but I didn't like the shooting, and those acrobats (three Navaros) were pretty fair, and I don't want to go to any more vaudeville shows this summer.

Gee, I could have been playing with the kids a nice day like this

## ARTISTS' FORUM

Confine your letters to 180 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

April 25, 1906.

Editor Variety:

Sir:—Referring to your issue of last Saturday's date, in which you are pleased to criticise amongst others the Royal Spanish Troupe, you indirectly infer that we are copying the Peschkoff Troupe.

It is just as well before rushing off into print to have accurate information, and it will probably be news to you when I tell you that I, who am at present leading this troupe, am the originator of the tam-bourine number, and have been recognized as such in Europe for the past twenty-nine years. I may state further that I instructed and sent out the "Zemel" Hungarian Troupe a number of years ago, and the Peschkoff and other troupes are direct copyists of the act. If artists were dependent upon your criticism for their engagements, there would probably be nothing doing, but fortunately there are a number of journals and theatrical business people somewhat stronger than your worthy production who also recognize that critics of this stamp are men who fail in art and literature.

H. Arriza.

O. K. Sato.

### MAUDE COURTNEY GOES ACROSS.

Maude Courtney, who has been over here for a short time, having left South Africa to bring her mother's remains for burial, left Wednesday for London. She will play on the other side until October, when Miss Courtney returns to New York for an extended tour here, opening on the Williams' circuit.

### WELL KNOWN ARTISTS COMBINE.

A combination has been effected between Hal Godfrey and the Reiff Bros., who will make a production in vaudeville of a condensed musical comedy, with a chorus of eight young women.

Mr. Godfrey will give more attention to dancing in the new sketch than heretofore, and with the known ability of the Reiff Bros. in this department the quick step division will be well taken care of.

### CIRCUS OPPOSITES.

Pittsburg, April 27.

Luna Park at Pittsburg will have in its enclosure shortly after opening the largest and smallest circus acts known. One is Barlow's Elephants and the other Aufrichtig's Fleas.

### NEW MAJESTIC AT COLUMBUS.

The Empire circuit (Eastern Wheel of Burlesque), will begin building operations at Columbus, O., on May 1 for the new Majestic Theatre to be located there.

Work on the Poli theatre at Scranton, Pa., has been commenced.



DAN SHERMAN, MABEL DE FORREST AND THERESA SHERMAN AT HOME, CENTRAL PARK, LONG ISLAND.

The cut shows that eminent farmer and comedian, Dan Sherman, and his family at home in their Long Island environment, sometimes known as Fort Sherman. The Sherman home is the building at the right of the picture, the blur in front of it being the left half of the farm hand who looks after the cow, to say nothing of chickens, geese and other rural luxuries. The youngster who fills in the left foreground is Babe Depp's boy, Sherman says so himself.

# Shows of the Week - - - By Sime

## COLONIAL.

The Orpheum road show is playing the Colonial this week, with Margaret Wycherly and Clifton Crawford added to the bill.

"In Self Defense," the protean drama Miss Wycherly is playing during her vaudeville tour has had a few immaterial changes made, the most noticeable at the opening. Miss Wycherly's powers are felt in the finale where with an abundance of suppressed emotion bursting forth into an intense plea for justification, she holds her audience, receiving numberless curtain calls through the effort. Miss Wycherly also plays upon the heart strings as the crippled child, and altogether in a well written vaudeville playlet, is giving an excellent performance.

Clifton Crawford in a monologue, the other added number, was one of the hits of the bill and a strong one. The Kipling recitation still remains his best, but he has a humorous description of a horse race for contrast, and tells his stories well.

In the Orpheum show proper the four Fords are a big card with their dancing. The two girls and two boys composing the quartet are able and agile dancers, forming one of the best dancing combinations in vaudeville. There is too little of the loose work of the brothers.

Winona Winters seeks to create the impression that she is an impersonator, but does not get beyond herself, nor is it necessary for her to. The ventriloquist finale which is attributed to Vernon should be credited to no one. Technically it excels a great many posing as voice-throwers, and it might suggest to Miss Winters the possibility of her appearing as "the only female ventriloquist," with a full act and setting, if she has concluded to remain in the varieties.

Edgar Bixley has a well placed singing voice, which he "freaks" in the first song, afterward giving parodies, some of which are best thought of by the upper portion of the house.

His manner is pleasing, and that helps to the several recalls he receives, closing with a new satire on "Georgia."

Jules and Ella Garrison in their travesty "An Ancient Roman" have any amount of fun with the "supers" in use. A great deal more could be derived from this source, and probably would be were more than a week stand played. Mr. Garrison is much improved in his idea of burlesque, but needs still to treat the whole a trifle more seriously, although on a Monday he must stage manage as well as play.

-Campbell and Jonsson in comedy acrobatics on the bicycles have a big laughing act, which is now worked in first class style.

The Colonial Septet, although having a setting placed in Virginia, does not play patriotic airs. The young woman playing the 'cello is inclined to be coquettish on the stage. The act pleases, even though the Floradora "Sextet" is employed; a selection discarded even by Snyder and Buckley as beyond the age limit.

Merian's Dogs is an animal drama, which may always be depended upon for a closing feature. It held that position.

## ALHAMBRA.

Horace Goldin, the magician, appeared for the first time in Harlem this week at the Alhambra, and the rapidity of his work apparently had the audience stunned, it being out of the question for the uptowners to follow his actions.

The same routine given at the other Williams' houses was followed here, the trunk trick remaining the feature. Mr. Goldin gave his performance without a hitch or a slip on Tuesday night. That is creditable in itself considering the amount of ground covered in such a short time.

Josephine Cohan and company in "Friday the 13th" was a feature of the bill (on the program) and Fred Niblo in his monologue had the audience laughing at all of his talk, both old and new. There is quite some old mingled in. As it is late in the season, Mr. Niblo may not attempt new material now, but he will require considerable if in vaudeville in the Fall.

Charles F. Seamon, "the narrow feller," had the house at his every move, after going into the full set, and Milt Wood gained a genuinely hearty encore with his buck dancing. Mr. Weed is much more heavily built than the ordinary dancer, but holds himself in excellent style while executing the steps, most of which are his own and difficult.

The brothers Freydo in hand balancing did some fair work, but Niblo, who followed, hit the target when he said upon opening his monologue that one of the pair needed a shave. The acrobatic team needs to eliminate all the comedy. It is not humorous, and neither are adapted to funniness.

The Elite Musical Four opened the bill, and have retained the original faults of the acts, having an accordeon solo, which, while it receives applause, detracts from the quality of the offering.

The speaking pony of Howard's animals caused comment. Howard is working the cues for this portion of the act in a different manner from most of the animal trainers. Instead of indicating the shake of the pony's head or the pawing of the foot by moving his own feet, he raises his hand to his vest and removes it, which are the signs.

There is a new finish with three dogs riding the horses from a pedestal alternately. It is showy and effective.

Next week is announced as the final appearance of Vesta Victoria in America at the Alhambra, and with Horace Goldin holding over the bill promises to be best of the season uptown.

## NEW PRODUCING FIRM.

The new firm of vaudeville producers of novelties and sketches, an account of which was printed in Variety two weeks ago, has been incorporated under the title of "Ned Wayburn Vaudeville Attractions."

Besides Mr. Wayburn, Jean Schwartz, the composer, is interested and there are others equally known in theatricals.

Several new acts are under way. The first, "The Futurity Winner," was produced at Proctor's Albany Theatre this week, appearing in the city next week.

Two others, "Daisy Land" and "The Rain Dears" will shortly be shown.

## CIRCLE.

Fred Irwin's Majestics are closing the final week of the Circle in its first season of burlesque. Irwin has another show on the road, infinitely better in every way, excepting the comedians and the girls.

What this aggregation has been on the road all season is left to the imagination, but a song, "I've Lost It," sung in the opening last Monday afternoon, together with the pointed remarks and characters of the concluding number gave some idea.

The song may have been cut out after the first show. It should never have been introduced, the title telling the story when sung by a girl, and there are any number of afterpieces more appropriate than "For Girls Only," in which Larry McCale, a legitimate Irish comedian, is obliged to assume a comedy female part in a girls' seminary, and is invited by one of the young women to sleep with her that evening, to the delight of many in the audience, but the remark at the Circle probably cost the house \$200 in business during the week, as no self-respecting person could recommend the show after it.

Gertie DeMilt is temporarily out of the cast, but there is a blond girl in the opening chorus, wearing a green costume, with soulful eyes to help some, and Jeanette Lansford in white tights and a picture hat of the same color gives the stage a brilliant appearance.

There is always a good point to the Irwin's shows; a dash and spirit in the make-up; although in "Down the Line" the action sags towards the end, being relieved by the extremely funny burlesque racing description given by McCale and Gus Fay.

Jack Lawrence has a solo which he sings with no expression, but at lightning speed, while Belle Travers has a most wonderful speaking voice in comparison with her singing one. Gladys Arnold is the hardest working girl in the aggregation, although it falls to her lot to sing the smutty song.

There are two "sister" acts in the olio. The first Maude Harvey and Evelyn Walker merely sing. Perhaps on Monday they had colds. The girls attempt to dress well, but do not harmonize in coloring. Kitty and Fanny Watson of the other team did much better with some dancing thrown in. All the girls are afflicted with the burlesque habit of swinging the arms in a swagger fashion.

The three Ronays, musical clowns, are here after a Hippodrome appearance, and the act is given in full. It is entertaining, much more so than when seen on the large stage in a condensed form.

Farron and Fay would do better were the tall man to play straight. Fay is a good Dutchman, and they have a new piece of business over a quart of beer, well worked and received. The talk is not hilariously mirthful, but still it is not of the threadbare type, and there is plenty of opportunity for expansion with this pair.

Quinlan Brothers and Buckley in club juggling did one new trick, repeating that shown by other troupes of this kind. One mistake is not to do enough of the long throws. That is the spectacular part of the act, and should be extended.

## FAMILY.

The first of the two shows a night given at the Family Theatre is the best one, and commences early, being over at half-past 9.

This week the Cravers in lasso throwing are opening the bill. They have a horse on the stage which adds to the value of the act, but the throwing is not done with sureness, and the whole falls off for that reason.

Illustrated songs are sung by Sam Collins a young man with a voice seemingly just in the process of changing. Two are given, and they were fairly well liked, for the turn had at least the merit of not having been put in the house by a music publisher. If Mr. Collins has any desire to preserve his voice, illustrated songs will not aid him, unless he modulates his tone.

An exceptionally good shadowgraphist by the name of Torbay was on rather early. He has an idea of giving the shadows from the front of the sheet, and were it possible for him to obtain a proper setting in a house of this kind, and were the light focused down to the margin only required, his act would be well thought of in the better houses.

At present he seems to be working at random. The other unusual detail about the shadows is that an actual expression is given to the countenance of the figures, and if an appropriate background were obtained, Torbay would be in possession of an act that would be given good time.

"The Human Top," Ben Omar, may have been a female impersonator at some time in his career as he gives that impression. Now the main thing he does is to give a whirling dance, lasting altogether too long. He tries to relieve the monotony of seeing a person steadily revolving without variation by having flags thrown on him, but there is no novelty in any way attached to the performance.

Massey and Kramer with songs, some talk and a clarinet, showed no hope for the future. The clarinet playing was an infliction, and even the player in a comedy make-up apologized by assuring the audience that "there is only one more verse." The woman's voice sounds strained, and the comedy does not appeal.

The Kalinowski brothers in hand stands did nothing new, and while their work is passable, it is not the accepted thing nowadays for acrobats to pose on the stage between tricks.

John Walsh, "The man with the hod," seemed to know just what the house wanted, and he gave it to them in the shape of songs and stories. The songs were poor, and the stories even worse, but the kind applause scattered throughout caught and held.

Dudley, Cheslyn and Burns in a singing sketch were also on the bill.

## AL FIELDS A REAL MANAGER.

The Grand street five cent show was opened last Saturday by Al Fields and Maurice Boom, who are partners in the venture.

The opening days were very successful, and the firm may extend operations in this field.

## Shows of the Week

By Rush

## PASTOR'S.

Irene Franklin was one of the best liked. She has an exceptional lot of negro dialect songs, and a delightfully unique method. In her work she strongly suggests Clarice Vance, both in the character of her selections and manner of singing, and is quite as effective. The attractive simplicity of the whole act is no less apparent in Miss Franklin's costumes than in her manner.

Estelle Wordette and company were the added attraction. The sketch, "When a Cat's Away," is built about a fairly novel and interesting farcical situation, which has been developed by bright lines and laughable complications into a complete little farce comedy. Jule Kusell, as the private detective, has the best part in the skit, and Miss Wordette looks well and carries the female role adequately.

Klein, Ott Brothers and Nicholson have lost nothing of the excellence of their musical offering either in their dressing or musical numbers. Their brass ensembles are particularly well done.

Lew Hawkins was there with a collection of stories, one of which had a real new point, and most of the others points that were not new. Hawkins has a habit of frankly inviting applause, although the Pastor audience seemed willing to oblige.

Post and Russell have several good strenuous acrobatic dances that were worth while, and a quantity of knock-about comedy that was too coarse to be funny, except in the upper part of the house, where a shrewdly delivered kick in the face is esteemed the acme of subtle humor.

Tascott filled the theatre with echoing volumes of sound in the process of his coon shouting.

Naomi Ethardo did some acrobatics and some contortion feats fairly well. Too much time is occupied in balancing on a pyramid of bottles. The trick has little to recommend it, and the time employed should be put to better use.

Gus Clifford and Lillian Hall have what they call a character change singing act. The only change in costume is made by Miss Hall. They would do better to make the turn a straight singing act, although even in this department neither of the pair shines with extraordinary brilliancy.

Adams and Mack depend almost entirely upon the comedy of their act. As magic the work is poor and old, but the clowning of the comedy man is funny. The latter should keep down his shrieks.

Youma, juggler, displays considerable deftness. His act is dressed with commendable taste.

The Stanleys gave a burlesque sketch notable chiefly for long, dull speeches, and poor comedy. Their present offering has little to commend it even for seven o'clock purposes in Fourteenth street, and the pair should get away from it without delay.

Jack and Will Elliott do several good have contributed generously to the com-trick is diving over a line of chairs to a handstand on a table. Rice and Prevost have contributed generously to the comedy of the turn.

## GOTHAM.

Cliffe Berzac and his circus was the feature of the East New York house this week. Pretty nearly all the husky youths of the community took a try at riding the donkey and grabbing off a cross section of the Berzac wage and the act went with more than ordinary snap. There was no repetition of the Trenton incident and the trainer carried home his pay envelope intact.

Clarice Vance was the second headline attraction, and Ed. F. Reynard with his novel mechanical ventriloquial act made the added feature. All three were bunched together after the intermission.

Miss Vance sang only three songs, omitting the number with which she has been accustomed to end her act, although the audience wanted more of her dialect songs. This number is not as good as her others, and Miss Vance shows good judgment in letting it go.

Mr. Reynard excels as a ventriloquist, the voice carrying well to every part of the theatre, and even at short range there is no perceptible motion of the lips when he talks for the dummies. Novel effects are introduced in such number that not a minute of the time is dull.

William La Bell, comedy juggler, opened the bill. He has got together an act which includes a little of everything—juggling, balancing and hoop rolling. Nearly all of the tricks are done skillfully and with no slips, and the comedy is fairly good.

James Richmond Glenroy, "the man with the green gloves," was among the early numbers. In places his monologue is very bright with sudden humor, but he runs too much to punning and play upon words. In its essentials Glenroy's monologue has not changed these many years, but he worked in some local stuff that scored.

The Village Choir, still billed as "late of 'Way Down East company," make up a quartet of well blended voices. Their first number, a medley of old-time ballads, was the best thing they did, but the effect of this was somewhat injured by introducing too many songs. The result was choppy. Fewer songs and a bit more of each would be better. The soprano of the quartet has a voice of unusual quality. Her solo was excellent.

John B. Leonard and Susan M. Fulton might be worth while in a better sketch, but their present offering has little to recommend it. Leonard makes up fairly well as an Irish comedian and his dialect is good, but he has poor material to work with. Miss Fulton has a great deal too much talk, the greater part of which is immaterial.

Bettinia Bruce and Company in a farce called "The Ashes of Adam" were seen for the first time and are reviewed under New Acts.

## A CHILLY RECEPTION.

The Poli benefit at Springfield last week has left the participating artists with an ingrained disgust of the fashionable set of that town.

One of society's most stringent rules (in Springfield) is not to applaud while wearing gloves. During the benefit performance society was out in force; all wore gloves, and held strictly to the rule.

## NOVELTY.

The only acts on the novelty bill that did not burst into song from time to time were the Kitafuku Troupe of Japanese acrobats and Pratt's comedy dogs, both of which are reviewed under New Acts. Even the animals got as near as possible to musical sounds through the introduction of a "talking" dog.

Walters and Prouty have improved their offering immensely since they were first seen at Proctor's Twenty-third street some time ago. The talk has been brightened up throughout, the songs cut down in number and bolstered up in quality and altogether the revision has been to the undoubted advantage of the turn. Williamsburg accepted the two as funny.

George W. Wilson, the minstrel man, has a monologue that bristles with puns as thickly as quill points on the back of a porcupine. Some are bright and the Monday afternoon audience liked the act.

The team of Gorman and West open with a song which is very old but which is partly saved by a slow dance. They close the act the same way interspersing some talk between the verses of the song. The rest of the sketch follows worn out lines. It is built on the hackneyed situation of the husband receiving a letter from another woman than his wife fixing a rendezvous, the finding of the note by the wife and her efforts to keep the husband at home. In the talk that develops from this situation the pair have some fairly bright lines. The chief trouble is the want of new material.

There was action and change enough in "A Bit of Vaudeville," offered by Bellman and Moore to make their allotted 20 minutes or so pass entertainingly. They open with a burlesque scene, do several fairly good character bits as incidental to a song and close with a fast dance.

Daly's Dixie Serenaders suffer acutely from too much talk and a surplussage of colored dignity. There are six members in the organization and only one real colored comedian. He is nameless, but may be distinguished by locating him as the end man on the O. P. side. The middle man takes up valuable minutes with a quantity of polite talk that is without humor and is not even worth while as feeding material. The other end man works hard to make laughs but fares badly partly because he has been given poor material. The other three people, a man and two women, just sit around and try to look as if they belonged to the act until such time as they are required to come into the singing ensembles, several of which were good.

The Military Octette was the feature and won the usual welcome. Their's is the sort to win approval of any audience. The musical numbers are excellent and the act has been enriched with details and incidentals that keep it moving at top speed from beginning to end, not to speak of the unflinching appeal of the old flag, which is introduced frequently.

Estelle Wordette and Company have in preparation a new sketch to be named "A Bid for Notoriety," written by Miss Wordette and it will be given a trial during the summer

## HURTIG &amp; SEAMON'S.

Fred Walton and company with the toy soldier pantomime head the procession this week, in an excellently selected bill.

"Cissie's Dream" is a delightful bit of pantomime, as neat and attractive as an old time fairy tale. The comedy scene between the dude doll and the toy soldier was liked best by the Harlem audience, although Adele Cox won a curtain call at the end and Hattie Burdell was a very lovely young person as the wax doll.

The Marco Twins were one of the laughing hits of the bill. They play their knockabout comedy pretty strong. The makeup and clowning of the tall man were funny enough. Both men, however, over played their roughness at times approaching a disagreeable degree. All the comedy comes from the circumstance of the tall man being very tall and thin and the dwarf so decided a contrast. The former does some contortion good enough to suggest the advisability of making more of it.

George H. Wood has switched his talk about somewhat, some of the matter about doctors having been eliminated and a quantity of new material put in. As the monologue goes now it is well arranged and pointed. The lines are bright, but in several cases his stories take a bit too long in the telling.

D's and D's were a pair of colored singers and dancers. The man was a good buck dancer and did some coon singing fairly. The woman helped out in the singing, and danced a bit. Her clothes did not fit her too well and were of a peculiarly unbecoming shade of green.

The three Westons look exceedingly well. The girls are young and possessed of considerable beauty, but they should not attempt to sing together, until their voices have been better trained. Except for the vocal number, the girls produced good music, a violin solo with piano accompaniment being particularly well received.

Rice and Cady as laughmakers came a close second to the Marco Twins. Their German dialect talk is the sort that sidewalk comedians of that class have been doing these many years. The dialect of the taller man is somewhat injured by the presence of his speech of an insistent "R". To those who still think the mutilation of English is funny, the complications of speech of the two are laughable, and some of their jokes are fairly bright, but they should be told that kicking a padded man in the stomach is no longer considered art in the best houses.

The Kaufman Family of trick bicyclists closed the show. Each time they are seen, they have something new. The work of the girls is exceedingly clever and the men do some stunts that come in the sensational class. One of the men rode straight at the footlights with the front wheel off the ground, turning only when he reached within a few inches of the lights. Even the orchestra displayed nervousness and the front rows looked uneasy

# Shows of the Week - - - By Chicot

## HAMMERSTEIN'S.

In addition to the Fays and the Dollar troupe (both to be found under New Acts), there is good entertainment at Hammerstein's this week, though a big bill is not needed with the Fays at the top. Vesta Victoria holds over for a second week, and makes the real hit of the show, singing five songs. The audience sings the choruses, and with her most popular number continue to sing after she has left the stage, and while the orchestra is repeating the chorus during her costume change. Grace Fields and her matinee girls do well for here, though the audience has grown rather tired of girl acts. They have ideas away from the others, and please through this and the smart dressing. Speaking of dressing, the young women who perform a duo dance as an interlude should be coaxed to wear a waist or something underneath their blouses in the interests of decency. At present they wear neither corset nor girdle, and the men in the audience are moved to ribald remarks regarding the evident mamillary development. James J. Corbett is settling himself in the part he plays in the Sydney Wilmer sketch. He now acts with greater ease and authority, and while the part does not altogether suit him, he gives an even and pleasant performance. Miss Tully, as the trained nurse, plays without vivacity, and is developing bad vocal mannerisms in her endeavor to make herself heard. Stuart Barnes has not changed his material, though he needs to do so. He is not as happy as usual in his choice of songs, and this is the most evident reason why a change is needed. Chassinio does some good shadowgraphs with both hands and feet. He would do better did he not occasionally feel the need of applause and come to a full stop while the lights are turned up, and he is rewarded by hand-clapping. This would be humorous were it not so tiresome. Larkins and Patterson receive the applause that goes to every negro act, good, bad or indifferent. These people belong to the latter class. There are some pictures beside.

## TWENTY-THIRD STREET.

Mme. Guilbert heads the bill at Proctor's Twenty-third street house this week. This is her first vaudeville appearance on the present tour, and her work will be found reviewed under New Acts. An almost new act is that shown by the Piroccos, five in number, who do an act suggesting that of the Agoust family, though they dress in Pierrot costumes with the exception of one woman, who wears skirts and voluminous and ugly underdressing. They work in a restaurant scene with a number of good tricks, the most effective of which is accomplished with nine soup plates. These are thrown from the first to the fifth man direct and passed back by the rest of the troupe, forming an endless chain. When this is more certain of accomplishment it should replace the plate catching trick that now forms the finale, for it is a more effective trick in every way, both for looks and work. There are two good billiard one tricks and much juggling with restaurant furnishings. It is a capital act, lacking only a few details of showmanship to gain a really important place. One of these points is the need of

better tables; another better dressing for the woman. The troupe consists of the woman, three men and a girl. The Electric Crickets, which have passed under the direction of Joseph Hart, do not show the completeness that that manager usually displays. Cotton tights are used where at least lisle should be employed, heavier batteries should be carried, permitting the use of more lights, and never again should the special drop be shown with a battle ship sailing full speed through a wisteria garden. Harry Webster, the tenor, wears tights so thin that the artificial shapes he uses are plainly discernible. He should be put into trousers for his knees are an artistic offense. The act is good except for the minor details. It will be laid off for renovation. The Four Seasons, another girl act, made good with some music that is worth while, and some scenery that cumbers the act. One of the trombones has not been polished since it was purchased and Ida Reiter, who is the owner, should be given fifteen cents for a box of polish and be compelled to use it. Mary Norman has her behind-the-scenes monologue which is clever, but not as good as her first monologue. The Majestic Trio get by with some fake dancing, but should not be permitted to sing. Fields and Ward have some good talk that is brightened from week to week and the Elgona Brothers offer some good acrobatic tricks with a bad layout of comedy. Sam Edwards, a rather ponderous comedian, makes a half hit. He needs to smarten his material.

## HYDE & BEHMAN'S.

Two new acts and some old favorites make up the bill at Hyde & Behman's this week. The new acts are the Bergnans and Mlle. de Paris, found under the proper classification. Rice and Cohen top the bill with their "Our Honeymoon." This is one of the earlier sketches but is still good for a hearty laugh and there have been some changes made to keep it up to date. In a Rice sketch it is more the personality of Mr. Rice than the lines that make the hit and he plays with the same certain touch he has always displayed, while Miss Cohen shows improvement as an actress. Cliff Gordor has a new monologue and a muck rake that will get the President after him. The muck rake is a clever perversion of the title of the lower house of Congress that will probably be widely copied. He is in better shape than ever and barring a slight nervousness made a hit without imitating any of the other German comedians; an accomplishment of merit in itself. Vinella's Horses, well groomed and well trained, perform a good routine of tricks, while Irving Jones offers a lot of songs, a couple of which are growing a trifle rusty. The others are good and Jones is offering a line of talk that will get him in the monologue class one of these days. He uses but little now, but that little is almost all sure fire. The Reed Birds in their sketch hold the attention for a time and are made welcome. There is action in plenty in the work and some good music that is not spoiled by being found in other acts. It is a pity that this act is not seen in town more

frequently. Lillian Tyce and Irene Jermon had things their own way with an act that is not particularly clever. It is difficult to perceive the reason for the excitement, but they were encored a half dozen times. Rice and Elmer have a few new ideas. They also have some good bar tricks and work the act smartly. It is not an important looking turn and will not be made so until they abandon their century old formation and strike out along new lines. The show this week runs so long that they do not use the pictures but close with the horses.

## KEITH'S.

Gentlemen who work with three shells and a ball and those other entertainers who sell soap with dollar bills wrapped about some of the cakes are advised to hurry back to New York when they find that the patrons of the county fairs are growing too wise for them. New York is still "easy," for just now it is growing excited over an alleged spiritualistic act that has been worked to death on the one night stands through Pennsylvania and elsewhere. It is almost new here, and some persons are giving credence to the suggestion that the spirits are doing the stunts instead of the clever lecturer. A lengthy exposé of the act is being sent out which shows the old chair and speaking tube trick, but this is not the way the Anna Eva Fays are doing it at Keith's, for they are placing the chair on top of the piano beyond the range of traps. The explanation is as simple, but the trick is worked more cleverly. At any rate it is catching on with the crowd, and while not making as much talk as in the small towns, the audiences are taking it all in as eagerly as the most verdant member of the oil communities where the act is better known. Two new acts are found on the bill which are spoken of under that caption, and Shean and Warren are making a comedy hit with their old "Quo Vadis" burlesque. The act loses some of the point of the introduction through the fact that the first scene takes place on the terrace in Central Park, and not in the tank station where it is supposed to be located. At any rate it amuses, and to a generous degree. Frank Bush and Mullen and Corelli come even after that; too late to get the best of the audience. Marion Garson has songs better suited to her voice than when she played Hammerstein's, though she should never have essayed the first one which is both old and unsuitable. She sings correctly rather than with expression, and her numbers should be chosen for their brilliancy rather than tenderness. She was in good voice and pleased. Brown, Harris and Brown make laughter through being foolish. Miss Harris overdresses, and is out of the picture, but Harry Brown makes laughs and holds up the other two. Were it not that he probably is lonesome, he would not need them. Celina Robe scored mildly through lack of good selections. She is a violinist of merit, and should stick to that instrument. The Boldens do comic comedy badly; Juggling Mathien repeats his performance of last week at Proctor's, and the Cardownie Sisters show some good dancing. Antrim and Peters have a new surrounding for Antrim's imitations. More could be made of the act.

## LONDON.

Utopia is supposed to be the place where things are as they should be rather than as they are. T. W. Dinkins' Utopians at the London this week are showing things as they were rather than as they are. It is one of the old fashioned shows with the old idea that spitting in a man's face is comedy and that raw and bleeding jokes about chastity are really jokes. Apart from this the show is not bad, though the girls are so thin that but four of them can wear tights and look well. They are carrying an added attraction in Cunning, a hand cuff expert who does the regulation cuff work and who also makes his escape from a straight jacket. The other evening he made an escape from a pair of bar cuffs that caught the audience. It is not a regular part of the act but is said to be run in occasionally. Cunning has an act that is well laid out and his pretense of mental and physical strain is effective. He does accomplish some really hard work and the act is of interest. The escape from the straight jacket is the leading feature and catches the crowd. In the olio Madden and Jess have the old idea of the cocky little Irishman who will not be bluffed and they work this legitimately and to good effect. They are better character actors than the majority of Irish teams in burlesque. Smith and Champion have an old time sketch that is inane and without any recommendation save that Larry Smith is a great favorite with the boys here. He is the leader in the salivated comedy and spoils what might be some good work by coarseness and carelessness. The two Ashtons seem to be getting in line for an uptown engagement. They have some club juggling that furnishes an excuse for some clowning that is almost as wild as that once done by Sparrow. With a little better brand of comedy and a less amateurish make-up the act would be good. Marion and Pearl have some good acrobatic work, but not enough of it and they sing and talk—two things they should never essay because they cannot make good in these departments. The two burlesques also exhibited Beatrice Harlowe, who had a limp and a pleasing personality, and showed Madden and Jess and Smith in some comedy of the sort that appeals to the Bowery crowd. The costuming was not bad but the girls did not look well in some of them. The musical selections were well made.

## "SKIP" WILSON SHOT.

St. Louis, April 27.

During a battle with officers at Richmond, Mo., last Sunday, "Skip" Wilson, one of the proprietors of a "Wild West" show playing there, was fatally shot, and William Duncall, his partner, mortally wounded.

After the fight the cowboys who participated scattered. An attempt made to arrest Wilson for an offense committed in Richmond when last appearing there was the cause.

Robert D. Girard, who had had no word from his family, residents of San Francisco, received a message from home Thursday telling him that every one escaped injury.

# SUMMER PARKS

## BANDS AS AN IMPORTANT PARK FEATURE

BY ARTHUR M. HOPKINS.

Doubtless one of the most important problems to be solved by a park manager is that of securing free attractions that will draw the public and maintain a high standard of excellence for his resort.

The attractions given must fulfil four requirements: First, they must prove a drawing power; second, they must be somewhat different from the type of attractions offered in the winter time; third, they must lend an atmosphere of gaiety; fourth, they should prove of lasting value to the community.

The attractions commonly offered in the summer parks are vaudeville, musical stock productions, dramatic stock productions, circus attractions and band concerts. In looking this over it quickly may be seen that, with the above attractions, those least often offered in the winter season are band concerts and circus acts.

To eliminate for the present the circus acts, the question arises: Do band concerts please the public?

The average American's love of music, and particularly band music, cannot be questioned. With a piano, and oftentimes other musical instruments in a large percentage of the homes, musical education has had a strong impetus in the past decade, with the result that the natural love of music has been strongly accentuated by some degree of training.

If the above contentions are correct, band concerts then answer two of the important requirements: First, novelty, and, second, drawing power. The third requirement is that of a favorable atmosphere.

With the public in your park, how will you best put them in a cheerful frame of mind so that their enjoyment and your profit are maximum? Music is a mental stimulant, and under its influence troubles diminish and a tendency to seek enjoyment grows.

Wise restaurant managers have long since discovered that an orchestra is a good investment. Under its influence people are better spenders, and the same holds true to a much larger degree in the summer parks, where a large crowd may quickly be enthralled by the music of the band. As surely as good music exhilarates, bad music depresses, and the park manager who attempts to get results with a small inadequate band is giving worse than no music.

The study of favorable atmosphere is one to which any amusement manager can devote much profitable study. We all know that we can enjoy almost anything in one theatre where we can scarcely suffer the best in another, and if we were asked to explain, probably could not tell why. The management of the first theatre has consciously or unconsciously established a favorable atmosphere, while the management of the second has failed.

The illumination of the modern park is of much more value in this direction than as a pure decorative feature. With the lights up and the music playing the most tired mind and body are quickly refreshed, and in the end it all reaches the pocketbook.

Further than this, the band concerts do not require all the attention of the listen-

er. It is possible for a visitor to enjoy the music while patronizing one of the many paid attractions. While people are watching a vaudeville show or any sort of stock production they are not spending money. The show requires all their attention. If the show is your sole attraction you must give a good show and necessarily rather a long show. The patron who sees it through will, in the majority of cases, leave your park when the show is over.

With the proper arrangement of band concert programs there is no defined beginning and no defined ending of the day's entertainment. There is nothing, so far as the program is concerned, that suggests to the people that it is too early for them to come or time for them to go home. The slightest suggestion that there is nothing more to be seen will clean out a park in ten minutes, and this is one of the things that a manager must avoid.

If band concerts accomplish the results indicated two strong points toward success have been made. You have pleased your public and you have made them spend money.

In outlining the requirements, there are doubtless some managers who will give no serious thought to the contention that they should do something of lasting benefit to the community which maintains them. The growth of the theatre and other form of public amusements is parallel with the increase of its educational value to the public.

There can be no doubt that a yearly season of high-grade band concerts will increase the public interest in music, and educate that interest to some extent.

Man's love for music is one of his finer attributes, and the encouragement of this love is a worthy effort. Here, again, virtue is its own reward, for as the public is educated to a greater enjoyment of music the demand for good music increases.

The evils to be avoided in giving band concerts are, first, the engaging of a poor band, and, next, the permitting of a good band to offer a program too heavy for real enjoyment. A careful blending of the classical and the popular with the popular predominant is to be sought after.

A word as to circus acts. The finest dish must have its dash of flavor. Good circus acts, particularly animal and aerial acts, are the proper flavor for an evening of music. The chief objection to circus acts is that while they are on the park business is practically suspended, for they demand all the attention. To prevent this feature from becoming an evil the manager should limit the number of his acts to two or three and have them of the very best obtainable.

Another entertainment feature that will doubtless become an important factor in our summer park amusements within the next few years is the open-air ballet. That was tried with much success at several of the parks last season, and some park managers are now planning to end their seasons with big ballet productions. This feature has the distinction of some novelty and it is also a promoter of a proper atmosphere.

Frank Melville began bookings for his summer parks yesterday.

The Ingersoll-Hopkins Co. offers fourteen weeks summer time, complete, over its circuit.

A Nickel theatre offering low priced vaudeville has taken the place of the Park Theatre, Providence, R. I.

"Edgewood" the summer park at Shamokin, Pa., will have a new theatre this season, opening around Decoration Day.

Robert K. Eckles will open Wonderland at Virginia Beach (Norfolk, Va.) May 1. Many new and novel features have been added.

William A. Brady has taken over a one-year lease of Tilyou's "Creation," Surf avenue, Coney Island, and will operate Hale's Tour.

Mabel McKinley will be the opening vaudeville attraction at Ramona Park, Grand Rapids, Mich., during the opening week commencing May 20.

Lakeview Park at Terre Haute, Ind., will open about May 14. A "Figure 8" will be added, and vaudeville will be given. Henry Breinig is the park manager.

The Central R. R. of N. J. has erected a depot at Island Park, Easton, Pa. Excursions have been booked by this road from New York, east and Mauch Chunk, west.

Gloss's Park, Baltimore, Md., opens May 8 under the management of George L. Pierce. This resort has been newly equipped with special scenery and outdoor amusements.

The Sea Beach Palace at Coney Island will be turned into a roller skating rink this summer, opening about June 1. Chet Crawford of St. Louis has secured it for that purpose.

Manager I. M. Martin, of Chester Park, Cincinnati, announces that during the coming summer a high class vaudeville theatre will be conducted, giving five acts and two performances daily.

Bushkill Park, Easton, Pa., is preparing for the opening of the season the latter part of May. The new theatre is rapidly nearing completion. A "slippery slip" is being erected.

An escalator or moving stairway has been placed at Fort George leading up to Paradise Park, where the circle swing and scenic railway have been doing a big business for so early in the season.

Norfolk, Va. aerie of Eagles No. 125 (F. O. E.) will hold a street fair and carnival week May 7. There are a number of feature acts engaged and will be under the personal management of Wm. Linn.

A large force of men are now at work remodeling the Lagoon Park, Cincinnati

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to  
CHAS. K. HARRIS, 31 W. 51st St., N. Y.  
(Meyer Cohen, Mgr.)

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Miss Lillian Burt, the well-known soprano vocalist, is meeting with tremendous success singing "Dreaming, Love, of You," and "The Belle of the Ball."

The following well-known singers are using with great success:

"THE BELLE OF THE BALL" — Marguerite Curtis, Carl Duggan, Florence Emmett, Charlotte George, Ruby Hart, Mabel Hudson, Marie Hanlon, Minnie Hoffmann, B. G. Harlan, Henry & Callott, Howard Bros., Isabel M. Lucas, Edw. T. Mora, Kitty Roth, Frank Ralston, Carl Stumpf, Madame Slapoffski, Frank Stanley, George Voelk, Nick Wright, Alta Yolo, Mrs. E. Young, etc.

"THE TALE OF A STROLL" — Burrows-Travers Co., Barrett Sisters and Carson, Crawford & Gardner, Dorothy Dene, Byrda D'Arly, Fannie Frankel, Gorman & West, Roberta Keene, Leonard & Baatedo, Florence Major, Marie Mauser, Mounts & Delmar, Lillian Maynard, M. Newburger, Paul & Wells, Adrietta Rehan, Mrs. W. D. Scott, Helene Vincent, Viola Van Order, The Whitneys, etc.

"SISTER" — Conlin & Adams, Marguerite Curtis, Etta Elliott, Geo. J. Green, Ruby Hart, Hawthorne & Burt, Alice Jennings, Lawrence Leever, Edward T. Mora, Beale L. Penn, Kitty Roth, Emma F. Rogers, Florence Sherwood, Helene Vincent, etc.

"DREAMING, LOVE, OF YOU" — Lillian

Several buildings are being erected, and many new attractions will be contracted for. E. E. Clark will be manager of the vaudeville theatre.

The manager of Krug Park at Omaha, Neb., W. W. Cole, was in the city during the week. Mr. Cole expects a favorable season at his resort, which covers seventeen acres and has an established prestige in the Nebraska capital.

The new Luna Park at Scranton, Pa. will open May 15. The coal mining town is anxiously awaiting the event, the general opinion in Scranton being that they should have had a summer amusement resort of this character long ago.

The White City at Chicago will have a duplicate this summer of the fireworks exhibition at Manhattan Beach. Pain will control it, and a considerable plot of ground has been secured behind the park proper for the purpose.

Athletic Park, Buffalo, N. Y., has been taken under a lease at \$9,000 yearly by T. M. Harton, the "Figure Eight" manufacturer. It will open May 28 with many improvements. Robert F. Walters held the grounds for the past three years.

Riverview Park (Lum Simons, manager), Louisville, opens April 29 and it is said that many surprises are in store. The theatre at Ninaweb Park is being fitted up, but no news can be obtained regarding the disposition of it. It has been closed for three seasons past.

The new summer park at South Beach, Staten Island, ground for which was broken only a week or so ago, is to be called Happyland. L. A. Thompson has received the contract for the erection of a scenic railway and work on this feature has already begun. Other attractions are being installed.

There is talk in Chicago of an attempt being made to float a new park in that city for next summer. A prospectus has

been mailed over the country inviting subscriptions to the stock, but it is said that there is solid financial backing behind the promoters, if the subscriptions do not realize expectations.

The latest addition to the Morris list is Britannia on the Bay, a park in the vicinity of Ottawa, Canada, which will play five good grade acts weekly in connection with the usual park amusements. It will open as soon as the weather permits, and an effort will be made to route artists advantageously.

As predicted by Variety some weeks ago, the Traction Company of New Orleans has secured the West End Park lease for the coming summer. The Orpheum Circuit will furnish the attractions. Fisher's Band will be in attendance. Thos. S. Winston, local manager of the Orpheum, will manage the park.

The lighting of the Brighton Beach Park of William A. Brady will be under the direction of T. A. Morris, who also installed the electric plant in the "White City," at Chicago. Mr. Morris has a newly patented system of installation and lighting which has received the interested attention of park men. At Brighton, 25,000 small lights will be placed in the park alone.

The Ingersoll companies have under consideration a proposition made by New York capitalists to erect six large parks for the season of 1907. It will probably be accepted, as the financial status of the proposers is without question. The Ingersoll Building Company has been obliged to stop accepting all orders until after June 1, next, when plans for the following season will be mapped out.

Connellsville and Johnstown, Pa., will have a new park each the coming summer. Connellsville is having one for the first time, while Johnstown will be an opposition to the "Luna" now there. There is a capital of \$200,000 behind the Johnstown venture. Sunbury in the same state will be amused this season through a new park in the town. All will be backed principally by the traction companies, and Frank Melville will attend to the bookings.

Chester Park, at Cincinnati, will open for the season on May 12. The new features this season are "The Bridal Tours," "Third Degree," "The Limit," and the "Fun Factory." On the opening evening an elaborate display of fireworks will be given on the lake, and on the following day a free vaudeville performance will be given in the afternoon and evening. Manager Martin has everything in readiness for the opening. Wm. Morris, of New York will exclusively book all the vaudeville acts.

Ponce de Leon the well known summer park at Atlanta Ga. is being remodeled completely, over \$50,000.00 being spent on improvements by the Jake Wells Co. The new features this season will include new carousel building, Hale's Tour of the World, new toboggan slide, baseball gallery, etc. They are putting in a big picnic and play ground for the public and will present vaudeville at the Casino Theatre. The opening will be about May 1,

and indications point to a banner season.

General Manager Hugh Cordoza is there now getting things in shape for the opening.

The new management at Altro Park (formerly Dreamland) under the direction of Manager Max Rosen, promises big surprises on the opening. A feature this season will be the provision of shade which was so noticeably lacking last summer. A colonnade walk will encircle the park. Among the many new features will be a large pavilion for roller skating and dancing. A large plot of land has been added to the park. An electric racecourse will be constructed; also a pony track for the children, and a miniature theatre in which favorite nursery plays will be produced. All the old features are to be eliminated and new ones introduced. The management intends to spend a large sum of money to make this park a success.

Messrs. Hall & Hawkins, manager and auditor, respectively, of The Denver Recreation Co., announce that Manhattan Beach Park will be opened to the public on May 26. Besides the Figure 8, House of Mirth, Cave of the Winds, Roller Skating Rink, outdoor theatre, etc., a number of new attractions will be added this summer.

Liberati's Band is booked for a week's engagement in the latter part of June and the first week in July. The Richardson Roller Rink Co., represented by T. Nall, has the concession for the roller rink, which is said to be the largest rink in any park in the country.

Arrangements have been made for a spectacular fireworks display for the Fourth of July. (Contract has been let to Paine.)

According to letters received in New York this week the Beach Amusement, the Chicago corporation, which purposed building a park on a scale equal to that of the White City, but whose plans were defeated by an injunction secured by property owners in the vicinity of the site, will make an effort to build a resort in another part of the Chicago suburbs to be ready by the summer of 1907.

The resort under this company's management, which was to have been completed and in operation for the coming season, adjoined a cemetery and for this and other reasons the courts granted an injunction enjoining the corporation from going forward with the work of building the park. Creature was to have been one of the features, but Howard Pew, manager for the Italian bandmaster, released the park people from their contract when he was informed how matters stood. It is understood that the Beach Amusement Company stand ready to fulfill all contracts which were made for this season after they have established themselves in 1907.

The biggest crowd that ever attended the opening of a summer park, wended its way to Forest Park Highlands, St. Louis, last Sunday. The street car company had on a hundred extra cars, yet it was unable to take care of all. Colonel John D. Hopkins and his aide de camp, Charles Salisbury, had their hands full. Everything went off merrily. There are all sorts of new amusement devices, includ-

ing a roof roller skating rink, laying hen gallery, Hale's Tours and the House of Mystery. Rosati's Royal Italian Band of forty pieces discoursed classical and popular numbers from the beautiful Japanese band stand in the centre of the grounds. In Hopkins' Theatre 6,000 people enthused at the efforts of the artists. The Vivians headed the program in a shooting act. With rifles they tattoo melodies on musical bulls' eyes at a range of forty feet, and Barnold's dogs and monkeys pleased. Cook and Stevens do very good singing. Count De Butz and brother made quite an impression in their acrobatic bicycle feats. Zoia Matthews went big.

L. A. Thompson, the builder of the Thompson scenic railways, has been made the American representative and agent of the New International Exhibition Ground, the amusement resort at Sheppard's Bush, London, now in process of erection, and which is to supplant Earl's Court.

The larger buildings of the exhibition grounds are of steel and are being put up for permanent use. The amusement features are confined to one end of the ground, which covers 96 acres. In this part of the enterprise a replica of Pike's Peak, which has just opened at Coney Island, is being built by the L. A. Thompson Company to be operated under a 10-year lease. This plant, together with a smaller attraction to be known as "The Cascades," is being installed at a cost of \$100,000. The two will occupy a space of 500 feet frontage with a depth twice as great.

An automobile race course with a measured distance of one and a third miles will surround the exhibition grounds. Two and a half million is said to be the amount of capital invested in the venture. The executive head of the enterprise is Imre Kiralfy.

The Grand Rapids (Mich.) Railway Co. is making extensive improvements at Ramona Park and theatre, which is situated at Reed's Lake, two miles from Grand Rapids, Mich. Louis J. Delamarter will be manager.

Among the many new concessions he has secured are a "razzle-dazzle," "vaudette," house upside down, miniature railway, Jap ball game, also a large cage of monkeys will be placed on the ground. The roller skating will be under new management. Many new electric launches have been added. The theatre is being equipped with new scenery. Manager Delamarter announces that the vaudeville bills will be of better quality than heretofore. Ramona Athletic Park will have some strong attractions this summer.

For the opening, which is May 19, Bokins' mammoth airship "Columbia" has been secured, and in addition a regular assortment of side shows. Other spectacular productions which will be seen here this summer are "Fighting the Flames," "Moscow," showing the uprising in Russia, and Pain's "Vesuvius."

A company has been formed at Holland, Mich., called the Jenison Park Amusement Co., with Stratherne Hendrie as president of the Holland Interurban Co. Jenison Park is situated between Holland and Ottawa Beach, and was opened about two years ago on a small scale. But this year a number of improvements are being

## Cobb's Corner

April 28, 1906.

No. 9. A Weekly Word With WILL the Wordwright.

"WHILE THE OLD MILL WHEEL IS TURNING."

By Will D. Cobb and Kerry Mills.

The following speaks for the song.

EMMA CARUS wires:—"Mill Wheel an ovation, as pretty a love ballad as I have ever introduced; you have a big hit; will sing it at every performance."

JOHNNY CURRAN, of Ward and Curran, writes:—"Put on Mill Wheel at matinee and applause was so prolonged I could hardly start the second verse; it looks like a sure winner; congratulate you."

"WHILE THE OLD MILL WHEEL IS TURNING."

Send to me at once for copy—Just out. Published by F. A. Mills.

**WILL D. COBB,**

Wordwright,

48 West 29th St., New York City.

made, and new amusements added will make it larger than ever. The season will open April 29.

Within the last few weeks talk has been revived concerning a long cherished project of the New Jersey and Hudson River Railroad and Ferry Company to establish a summer amusement resort atop the Palisades in the park near Fort Lee.

The Jersey corporation has had the scheme in mind these half dozen years, and from time to time talked seriously of putting it through. The announced intention of Thompson & Dundy to enter the amusement field in Fort George may have had something to do with the revival of the project.

The railroad people within a month or so past have been in communication with several well known firms engaged in promoting enterprises of this sort, and have asked them to submit ideas and even estimates.

At present the Palisade Park consists of a large and well laid out garden in the centre of which is a dancing pavilion.

The trolley line controlled by the N. J. & H. R. Company runs from the ferry house at Edgewater to Paterson, touching at Hackensack and Fort Lee. Little patronage, however, is counted on from the Jersey side of the river, there being amusement parks on the line of the road more easily reached from Paterson. In establishing a park the company would have to figure its profits as coming from Manhattan Island, and such tired New Yorkers as preferred to pay a fare to get to the top of the steep incline leading to Palisade Park.

## MYERS UNDER THE KNIFE.

Henry Myers, manager of the Doric in Yonkers, will go into a rigorous dieting at the close of the season, preparatory to an operation for cancer of the stomach to be performed at the University of Pennsylvania toward the end of May.

At a benefit given to the San Francisco sufferers at the Grand Opera House at Pittsburg yesterday, Tim McMahon's wife (Edyth Chappelle) and his girls contributed largely by selling tickets for the performance in booths on the street. Mr. McMahon paid \$100 for a gallery seat.

# CORRESPONDENCE

## YANKEE ROBINSON SHOW NOTES.

The Yankee Robinson Show, now in winter quarters at Des Moines, Ia., will no doubt be one of the best equipped wagon shows in America, as Fred Buchanan is sparing neither money nor inducements to secure the best.

The show will carry 25 wagons. It will have one elephant, two camels and over 75 head of horses.

The organization will consist of about 100 people. The show will open in May and tour Iowa, Missouri, Illinois, Wisconsin and Minnesota. Two wagons will be in advance. H. V. REAVER.

## HAGENBECK IN PHILADELPHIA.

Philadelphia, April 23.—The Carl Hagenbeck Greater Show opened the circus season here this week with the usual street parade, pomp and ceremony. Weather conditions were not favorable, it being cold, but those who braved the weather were amply repaid. There are several rings with the usual equestrian stunts, acrobats, clowns, bicycling, performing elephants and cages of animals of every description. Rose Dockrill and Lulu Davenport carried off the honors for bareback riding. The Six Flying Jordans, the Four Aragoons, in a clever wire act; Les Freres Koroly, troupe of bareback riders, and Mlle. Rose Edythe, premier dancer, heading a large ballet troupe, were among the most interesting features. KINKS.

## ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.)—Week of 23, standing room only at every performance. Wolpert Trio of acrobats have an act of their own, which is par excellence. Goforth and Doyle, entertainers, entertained nicely for fifteen minutes. Vernon, a ventriloquist of good calibre and amusing talk. Cabaret Dogs were very well educated and amused the audience. Augusta Glose, a clever comedienne, who captured the entire house. Hope Booth & Co. presented "The Little Blonde Lady." It was presented in an artistic manner, and kept the audience in good humor. Brown and Navarro, with their character changes, were very good. "The Futurity Winner." (see New Acts.)

## ALPENA, MICH.

BIJOU (Steele & Denison, mgrs.)—Week 23, opened to standing room only; bill fair. The Four Ellsworths, billed as headliners, went fair; Maurice Samuels, character impersonator, was well received; Claude Austin, comedy juggler, was the hit of the bill; Warrington Bros., tumblers, did good work for young children; Mable Moore, dancer (local) made a hit as usual; pictures closed the bill. GEO. J. OUILLETTE.

## ATLANTA, GA.

STAR (J. B. Thompson, mgr.)—Bill for week of 23 drew good houses, the following appearing: Kittle La Wolf, baritone soloist, good voice, song selection, poor; Fred Russell, monologist, only fair; Georgia Thomas, singer, went big; Chas. Lindley, illustrated songs, fair; Florence Moore, dancer, only average; Ed Jordan, comedian, same class; moving pictures of the McGovern-Nelson fight were unquestionably the hit of the bill, concluding with the burlesque, "She," by the house stock company. —AUDITORIUM (J. P. Anderson, mgr.)—Helen May Butler's Military Band was such a big drawing card last week that they remained over another week. BRUX.

## BALTIMORE, MD.

MARYLAND (Fred C. Schanberger, mgr.)—Week 23, a very strong bill to big business, headed by Nina Morris and company in their comedy sketch, "A Friend's Advice," is entertaining and unique; the Plechian Troupe of Acrobats gave a refined and very clever entertainment; Geo. W. Monroe has new songs and sayings, and received a hearty welcome; Emma Francis and her two Arab boys, in her dancing act, scored big; Willis Hild Wakefield, in instrumental and vocal selections, made a decided hit; Ferguson and Watson, conversational comedians, average; Zazel and Vernon and company present a pantomime acrobatic act, which they have named "Eloement," which is very funny and pleasing. —GAYETY (W. L. Ballauf, mgr.)—Week 23, to capacity houses. Rents-Santley Company, the entertainment opens with the burlesque entitled "Lady Teaser," which was well received. The vaudeville comprises Lew Welch, Hebrew comedian, only fair; Mills and Beecher, in their sketch, "The Last Rehearsal," average; Buskirk and Rich, musical comedians, pleased and scored; McLain Sisters, singers and dancers, are poor singers; but good dancers; the Riccobono dancers are far above the average of trained horses, and were the feature of the evening; Thelma and Fowler, operatic change artists, made good; Cornelia and Eddie, juggling comedians, took well. The performance closed with the one-act comedy, "A Night's Frolic," in which all the company takes part. —MONUMENTAL (Joe Kernan, mgr.)—Week 23, The Alcazar Beauties to fair houses. The opening number is entitled "The Romance of a Suit Case," with some laughable climaxes. The olio consists of the Leyons, in their comedy skit, "The Census Taker," good; Kelly and Bartlett, eccentric acrobatic comedians, fair; Sawtell and Sears, singers and dancers, scored heavily; Haight and Dean, in their funny sketch, "A Misfit Meeting," received a hearty welcome by the audience; Frank and Howard, in "The Romance of the Cowboy," strong hit. The entertainment closed with the burlesque, "A Midnight Dream," in which the entire company took part. —NOTES.—Manager W. I. Ballauf, of the Gayety, will give benefit performances for the San Francisco sufferers Thursday, Friday matinee and Friday night. He says that he will realize a nice sum.—Manager Jan. L. Kernan will sell special tickets, good for exchange at their face value, for reserved seats at any of his four playhouses for Friday afternoon for the benefit of the San Francisco sufferers.—Ethel Darrell, of the Rents-Santley Company, will spend her vacation with her mother at her home in Kansas City. G. J. WOLFF.

## BATTLE CREEK, MICH.

BNOW (W. S. Butterfield, mgr.)—Margaret Severance, comedienne, is very clever, making several changes in her costume, and her impersonations are very good; Bessie Champion, a local singer, took charge of the illustrated songs, singing them in a very pleasing manner; Helen Green, lyric soprano, has a very pleasing voice; Mohler and Baxter are two young men who make up as blackface newboys, doing some good singing and dancing. N. RITCHIE.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.)—Business good week 23. The Columbians, very pleasing act; Linden Beckwith, very good voice, poor enunciation; Gertrude Mansfield and Caryl Wilbur in "61 Prospect Street," very good sketch cleverly acted; Waterbury Brothers and Tenny, very good; Mosher, Houghton and Mosher, best three men bicycle act ever seen here; Walter O. Kelly, very good; May Boley and the Polly Girls were fairly well received, but as The Village Cut-ups scored a hit; Kitty Trane, excellent. Bill week of 30: Emma, McMahon's Watermelon Girls, Four Lukens, McChappelle, Snyder and Buckley, Radford and Winchester and the kineograph.—LAFAYETTE (Charles M. Bagg, mgr.)—May Howard's own company drew good houses week of 23. The burlesques are fairly good. Chorus good. The comedians, Max Lavelle, Warren Locke and Edward Morris, are very good, especially the latter. Marion and Thompson, the comedists, do a good musical specialty during the burlesque. Ollo exceptionally good. Casey and Craney, good act spoiled by poor singing. Their act in "one" is much better than the sketch used the week before at the Temple Theatre. Russell and Locke, very good; The Musical Craze, excellent; Lavelle and Grant, very good. Week of 30: The Star Show Girls.—GARDEN (Ed. Carr, mgr.)—The Casino Girls drew fairly good houses week of 23. The performance is much better than when seen here earlier in the season. Tim Healy continues to make a big hit in the burlesques, which are very good. Sid Fern gets more laughs out of the German comedy part than George Yeoman did. A vivacious and comely chorus, well dressed, is one of the best parts of the attraction. Grace Foster made a strong impression with a small part in the burlesques. The olio: Allan Coogan, good; Garden and Somers, very good; Miss Dale Wilson, excellent; The Philadelphia Four, good. The comedy of Sid Fern is the best part of the act. Belle Gordon, the best in her line of work. Week of 30: The Gay Masqueraders.—LINN'S MUSEUM (Dr. Hugh J. Linn, mgr.)—Business continues to be good. Frank Farron, Dolly Dimple, a clever and magnetic little Miss, and Professor Jamison's dogs were the acts that made the bill week of 23 the best ever seen at this house. Bill for week of 23 includes Shaw and Shaw, Orla Valyere, Bessie Nitran, Thomas H. O'Neill and M. Hamlin.—NOTES.—T. J. Farron, Jr., is up and around with the boys again, after being with Bright's disease since Christmas Day. He has formed a partnership with C. J. Murray and they will furnish concessions at many of the near-by summer resorts this coming season. T. J. Farron, Sr., has returned from San Francisco, where he went to settle up an estate. He fortunately left there just a few days before the lamentable calamity. Tim Healy, the leading comedian of The Casino Girls company, received a telegram from Syracuse the 24th, stating that his wife was on her death bed at the Women's and Children's Hospital from an operation for appendicitis. Although he left for Syracuse immediately he arrived too late to see his wife breathe her last. She was buried April 23 at St. Agnes Cemetery, many Eagles attending the funeral. Mrs. Healy was known professionally as Ella Farnum, of Healy and Farnum. CHIME.

## BURLINGTON, IA.

GARRICK (Vic Hugo, mgr.)—The bill for this week was very strong, including Baader-Leville Trio, acrobatic cyclists, who please at all performances; Trask and Roger's Black Face Minstrel Entertainers, made a hit; Tom Hebron, very good; The Lippincotts, a very clever team of singing and dancing artists, well received; Vesta Montrose made good with her illustrated songs, entitled "The Preacher and the Bear." Biograph closes the show. Business excellent. D. G. C.

## CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.)—The offering this week is one of the best this season, some acts appearing here for the first time. Sadi Alfarabi, equilibrist, opened the bill with a clever turn; McCue and Cahill, songs, made a big hit; Mallory Brothers and Brooks & Halliday, musicians, singers and dancers, have an excellent turn, and divided the honors of the real headliners with Sidney Deane & Co., who presented "Christmas on Blackwell's Island." Both turns scored heavily. Sisters Rappo, dancers, are hard workers and clever. Blanche Mehaffey scored a distinct hit. She has a rich soprano voice. Nat Haines, monologue act, was a hummer, and he kept the audiences in an uproar. Louis A. Gordon and George Garter & Co. presented their farce, "The New Coachman," which has been seen here before. It has been greatly improved, the coarser parts being entirely eliminated. Mr. Simon made a great impression as a comedian. Next week: Marshall P. Wilder, Georgia Gardner and Joseph Madder, Emmett DeVoy & Co., Dionne Twin Sisters, Rosalie & Doretto, Beatrice McKenzie & Co., Phyllis Allen and Melville & Conway.—STANDARD (Charles B. Arnold, mgr.)—Rice and Barton's Rose Hill English Folly company, in "A Knight of the Red Garter," was well received. The performance is the same as was given earlier in the season and scored heavily. George W. Rice and T. F. Thomas did all the comedy work. In the old Blanche Newcombe more than made good. John E. Cain, billed as a comedian; Wheeler and Evans, the Bison City Quartet and Van Brothers presented their usual turns. Next week, Transatlantic Burlesquers.—PEOPLE'S (James E. Pennessy, mgr.)—"Yankee Doodle" Girls, T. W. Dinkins, mgr. The performance began with a burlesque named

"Middable Insurance," in which Frank Murphy did all of the comedy work. The company includes George Guhl, Jack Magee, Louisa Schoenwork, Myron Baker, Anna Yale, Sadie Husted, Francine LeMarche, Annie Rooney, Gertrude Morton, Irene Goodwin, Olive Henry, Mabel Bellwood, Eva Barrington, Nellie Leon, Louise Harris, Alice Curtis, Maud Black, Milli Fayette, Carrie Lawrence, Rose Davenport and Gladys LaMolne. The closing number, "A Trip to the Hippodrome," was pleasing in spots, but on the whole was poor. The olio had a few redeeming features, among which were Fox & Duhal, dancers, who perform some marvelous stunts. Gahl and Yale have a pleasing turn in "The New Professor." Etta Victoria, contortionist, is very clever, but apollas what otherwise is a good act by a vulgar disrobing part. Murphy and Magee, Irish comedians, had the house in an uproar. Schoenwork, magician, is a clever entertainer, but could easily make his act go without keeping in the "Chatterbox" stakes. The Baker Troupe, cyclists, do an ordinary turn in looping the gap, but the balance of their turn is a real headline act. Next week: Kernan and Rife's Baltimore Beauties, with Edna Davenport, Martini and Maximilian, Armstrong and Bertrand, Glenroy and Hughes, Margaret Baxter and the Zarrow Troupe, cyclists, as a special added attraction.—NOTES.—A special performance was given by Managers Anderson & Ziegler Tuesday afternoon at the Casino, at the San Francisco sufferers. Eva Tanguay donated the services of herself and company and other performers volunteered. Among those who appeared were the Rappo Sisters, McCue and Cahill and Eva Tanguay. A neat sum was cleared. Manager John H. Havlin, Richard Mansfield, Hon. George B. Cox, H. M. Ziegler and M. C. Anderson, Jos. the Rhinoc, of the Sullivan-Connollys and the Schubert Theatrical Company each purchased seats, paying \$100 apiece for them. H. HESS.

## DENVER, COL.

(By telegraph.)

ORPHEUM (Martin Beck, gen. mgr.)—There is another week of good business to record, and the bill 23 is a capital one throughout. Elizabeth Spencer and company in "Mrs. Sherlock Holmes, Detective," has a capital act which received a good round of applause. Eva Mudge, "The Military Maid," makes some quick character changes that caught the fancy of the house and at nearly every performance she was forced to make a curtain speech when her act was exhausted. Foster and Foster, in "The Volunteer Planist," are not only good singers, but they offer a capital brand of comedy and have encores to save up for future use. Watson and Morissey were one of the weak spots on the bill. They have little to offer in the singing and dancing line and leave stage to no applause. Rose and Ella have a regulation barrel jumping act with no novelties to enliven the hackneyed tricks. They did not command much attention. The Great Francellias in light and heavy balancing and juggling, show both strength and dexterity and in both departments won the approbation of the house. Valerie Bergere and company in "His Japanese Wife" are doing much better than they did last week in "Carmen." A special Japanese setting enhances the picturesqueness of the act and the sketch is a decidedly interesting one, affording Miss Bergere greater scope than is offered in the other place. The Kinodrome closes as usual. F. H. KEPLER.

## DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.)—Bill week of 22, including a splendid act company, presenting "The Nymph of the Sea," very clever and makes hit. Jennings and Jewell, who follow the footsteps of Weber and Fields, are good; Four Dancing Harris, good; Green Brothers, fair; Verden and Dunlap, a good laugh; Tilton and Henderson, fair; Hallie White and Moving Pictures. Capacity business.—BIJOU (Fred Buchanan, mgr.)—Bill week 23; Sketch Brothers head the bill and make a hit. Foster and Sims' musical act, good; Solara, fair; Turkey Boyd and Moving Pictures. Business good. H. V. REAVER.

## EASTON, PA.

LYRIC (S. A. Meyers, mgr.)—The program week 23 was one of the best that has played this house. George Cunningham and Geneva Smith, presenting "The Shoplifter," were well received. The tumbling of Mr. Cunningham was very good; Karl Dugan, illustrated songs, pleased; the Albeities, head and hand balancers, made big hit; Camille Parson, singing comedienne, encores; Four and his girl, Mike, made big hit; Salmon and Chester, singing costermongers, well received; Carrie Bowman and her Four Little Ginger Girls were the feature. The Kinetograph closed.—NOTE.—"Whitey" Mortz has resigned his position as stage manager to accept a position as operator for the Kinetograph Co. Harry Conger is now in charge behind the drop. MAC.

## ERIE, PA.

PARK (M. Reis, mgr.)—For the week April 23 a varied bill drew excellent attendance. Cleota, a mind reader on the order of the Fays, was the main attraction. The Treador Trio with selections from grand opera is one of the best musical acts here in some time. Arthur and Bessie Krona do some good juggling, but the comedy isn't so good. Waldo Whipple in blackface seemed to please with his songs and dances. Jessie Hereford, serpentine dances and poses, good. Bassett with his imitations, good, and the Parkoscope concludes the program.—NOTE.—This house will play syndicate attractions next season under the same management. It will be rebuilt. L. T. BERLINER.

## EVANSVILLE, IND.

BIJOU (George Sellinger, mgr.)—This popular theatre closed for the season the 22d with the following bill: Fantasia Musical, musical act, only fair, although they were billed as the feature act; Dick Lynch, in comic illustrated songs, took the house by storm, as did Lizzie Wilson in Dutch comedy. Heavily and McIntee were good in their comedy sketch. Prof. Robertson with his trained dogs was well received. Harry Von Fossen, in

black face monologue, was poor. The moving pictures were fair. Friday, 20th, a benefit was tendered Jack Rookpe, the assistant manager. The Bijou will be painted and retitled during the summer and will open September 1. ROBERT L. ODELL.

## FALL RIVER, MASS.

SAVOY (Geo. Albert Haley, mgr.)—This week's bill marks the close of the vaudeville season and it is a bill that will leave impressions on many people until the ever popular vaudeville is once more continued. The business at this house for the past two weeks has been enormous. The headline act is Staley and Birbeck, a musical sensational act that was a good. Another headline number is Mr. and Mrs. Sydney Drew in their comedy success, "When Two Hearts are One." It is a captivating sketch, full of merriment. Fred Ray and company, in burlesque, made a big hit, as did Cora Grey. The Arlington Comedy Four are good singers and two of the quartet are excellent dancers. Frazier Trio pleased. Shaw closed with Max Wilson Trio showing some excellent feats in strength. Next week: Wright Huntington will present his excellent stock company, headed by Alex Von Metzel and Eugenie Hayden, in "The Charity Ball."—BOSTON (Chas. Schaefer, mgr.)—The shows at this house seem to be gradually improving. This week's bill is headed by Dolly Clifford, who is easily the hit of the show. Ollo is good, consisting of Flora De Leon, Gorman and Francis, Alhambra Four and Dolly Clifford. S. M. S.

## FORT WORTH, TEX.

MAJESTIC.—Week 10, Arthur Deming, blackface monologue, is good. His jokes are new—some of them. The Three Connolly Sisters, singers and dancers, give a fair turn, but their proper sphere is not quite so high as polite vaudeville. Burrows, Travis & Co. give a sketch that seems to please the majority. Cole and Cole, novelty acrobats, are good. La Gette does a trapeze stunt that is a little above the average. The Ramey Sisters, with a musical turn, should not be allowed to appear in public. Conley and Mausey have appeared here before in the "Liberty Bellea." Their singing and imitations are good enough. TARRANT.

## GLOUCESTER CITY, N. J.

EMPIRE (Jaa. E. O'Brien, mgr.)—Bill 23 included The Fraleys, singers and dancers, big hit; Billy Bowers, character comedian, encores; Markwood and Neal, sketch artists, strong hit; Massey and Massey, comedians and dancers, good; The Fords, singing sketch, big hit.—BRITTON (Chas. B. Young, mgr.)—Bill week 23 includes Anna Wright, vocalist, good; Seymour Sisters, singers and dancers, big hit; Marie Abendona, serio comic, good; Myrtle Young, refined songs and dances, strong hit; Reese Le Roy, musical artist, good; Hettie Reynolds, vocalist, takes well.—NOTE.—The concert hall and summer theatre along the beach are undergoing extensive repairs, the season opening about May 15. B. S. L.

## GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (E. C. Burroughs, res. mgr.)—Week 22, the Mexican Gonzalez, who are singers from the Mexican Opera Company, gave several operatic numbers. This act, being something out of the ordinary here, took the audience by storm. Frank Comar, in a novelty wire act, pleased; Mills and Lewis, Dutch comedians, sang some good parodies; Harry Baker has a fair musical act; Jack O'Boyle, in illustrated songs, is fair; Rose and Collins, in comedy sketch, get the laughs. The Kinodrome closes the bill with some good moving pictures.—SMITH'S OPERA HOUSE (Mrs. W. B. Smith, mgr.)—Week 22, Williams' Ideals opened to good business. The burlesque is good for many laughs. Among the specialties the Livingstone Family of acrobats carry off the honors. Next week, Sam Devere's own company.—NOTE.—On April 25 the Grand Opera House turned over the entire receipts of the matinee for the San Francisco relief fund. C. H. HALLMAN.

## HARTFORD, CONN.

POL'S (Louis E. Kilby, mgr.)—Week 23, the Hungarian House Band composed entirely of boys, was fine, and their American Patrol brought rounds of applause. Fliske and Nellie McDonough had a pleasing sketch; Nettie Vesta makes a pleasing stage picture and sings very nicely; Tom Nawn and Miss Appelle, in their sketch, "A Bit of Nature," were good; Carroll Johnson gave pleasing recollections of the days when he starred with the big troupe, and received a big hand; Matthews and Ashley, in a sketch, "A Smaashup in Chinatown," show what an effect opium has; the Two Meers, in comedy wire work, did some novel and startling stunts. WILLIAM H. RHODES.

## KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.)—Week of 22, this playhouse played to big business with Foy and Shields as headliners in a very funny sketch entitled "The Modern Joke." Frank and Bob, assisted by "Tip," a wonderfully well trained fox terrier, give an excellent acrobatic performance; Lavine and Waltone present an entertaining farce which is a big go with the audience; Claudius Dane and Scarlet Melody furnish a musical entertainment on banjos; Mlle. Chester and her dog give lively pictures of hunting scenes; Burt and Bertha Grant, real com' entertainers, are good. The Script Argonaut Trio pleased with their selections from Italian operas.—CENTURY (Joseph Barrett, mgr.)—The Avenue Girls are displaying their charms to good business week 22, in a laughable skit entitled "A Trip to Bohemia," which is both funny and entertaining; olio included some very good vaudeville turns; the Gregory Brothers have a novel hoop rolling act; Murphy and Reynolds appear in a comedy skit; Olga Oloff presented scenes from the everyday life of the freeman and policeman and made a hit; the second part is full of tawdry numbers; the chorus is well trained and comely. Week 20, Reilly and Woods Big Show.—MAJESTIC (Fred Waldmann, mgr.)

The Parisian Widows Co. was an attraction at this playhouse week of April 22. The business could big. The two burlesques were well rendered. Ben Welch made good with his Italian impersonations and scored a hit. The Musical Keltos, xylophone artists, did very well. The chorus, while not numerous, is well trained. Week 20, Rose Sydell's London Belle. —YALE'S THEATRE (Lloyd Brown, mgr.).—Excellent business week 22, with the following artists as entertainers: Massi ota, Laurel and Southern, Berger and Brown; J. Frank Ely. —NATIONAL (Dr. F. L. Flanders, mgr.).—Business big week 22, with following artists: Hale and Beam, Overing Trio, Leroy and Burke, and DeVina.

#### LAWRENCE, MASS.

COLONIAL (H. Fred Lee, mgr.).—The bill week 23 is an exceptionally good one, including Frank D. Bryan and his Twelve American Girls as leaders; Lelloy and Woodford, conversationalists; Dorothy Kenton, banjo artist; Caron and Farnum, acrobats; LeMaire and LeMaire, Hebrew impersonators; Mlle Celeste, juggler, and Hugh Stanton and Florence Moders in their refreshing comedy, "For Reform." Coming next week, Mr. and Mrs. Sidney Drew in sketch entitled, "When Two Hearts Are Won"; James A. Klernan and company in "The Tuning of the Beast"; The Arlington Comedy Four, Fred Ray and company, travesty act; Fraser Trio, Cora Gray, vocalist, and Verdon and Gladish, dancers. —NOTE.—The sum of \$350 was taken in at a benefit held Sunday, the 22d, for the San Francisco sufferers at the Colonial. Charmon was the star act. The bill was composed of ten acts, teams of the week of the 10th gladly taking part. The concert was arranged by Philip H. Weller, manager for Charmon, and the management of the Colonial Theatre. A. B. C.

#### LONDON, ONT.

BENNETT'S (J. H. Alox, mgr.).—Bennett's Theatre closes at the end of this week for the season. The closing bill is the best of the year. Daisy Harcourt in the black type feature and is the talk of the town, George W. Day, the popular monologist, scored a distinct hit, as did Eckhoff and Gordon, in a splendid comedy musical act. J. Aldrich Libbey and Katherine Trayer established themselves in favor from the start. James Macdonald is a splendid story-teller and possesses a pleasing voice. He was awarded rounds of applause. Valmore and Horton, whirlwind dancers are fair, and Eva and Fay Durbylle please some with their shadowgraphs. "A Dream of a Rare-bit Fiend," shown by the biograph, is far ahead of any comedy film seen here. —NOTE.—Manager Alox leaves Sunday for Battle Creek, Mich., where he has accepted a position as manager of the Bijou Circuit houses, controlled by W. S. Butterfield. FRITZ HOUSTON.

#### LOUISVILLE, KY.

HOPKINS (Wm. Reichmann, res. mgr.).—Last week the Orpheum Show drew crowded houses and also marked the close of a most prosperous season. The show is hardly changed since last seen here. Edward Davis and company was the extra attraction, and they presented a very good condensed drama that was hardly appreciated. The Colonial Septet won favor in their musical offering; Campbell and Johnson scored strongly in their bicycle and acrobatic act; Merian's Dogs are the best ever seen here; Ford Sisters and Brothers are established favorites, and always welcome; Winona Winter is really the hit of the show; Julia and Ella Garrison share well with the others. —FOUNTAIN FERRY PARK (Wm. Reichmann, mgr.).—The theatre here opened Sunday, 22, with a rather light bill. Joe Welch is the headliner and meets with a hearty welcome. Fay, Coley and Fay are good singers and scored a hit. Mildred Flora does a clever wire act, and incidentally some good comedy. E. Laurent, "the man of many mystics," and his company serve a most enjoyable act, while Martinetti and Sylvester add greatly to the enjoyment with their comedy acrobatic act. —NOTES.—Arthur Stuart, the fashion plate comedian, formerly under direction of John Griegs, and the Keeley Sisters are doing a three-act play which will be seen in New York early in August. Chas. Sylvester, formerly with the Keogh Amusement Co. of New York, is now connected with the Majestic Amusement Exchange of Louisville, Ky., as general representative.

#### LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.).—An exceptionally strong bill for week of 23. Dan Burke and his School Girls and the Columbian Quartet are new acts and will be found under the classification. Jewell's Mannikins scored a hit, although tiresome; Fields and Woolley scored heavily with their airship talk; Mr. and Mrs. Perkins Fisher, in "The Half-Way House," went well; Adamini and Taylor (see note); Miles and Raymond, in "The Baby in the Cradle," only fair; Newell and Niblo opened the show and the pictures closed. Next week: Brindamoor, Spook's Minstrels, Dixie Serenaders and others. —NOTES.—Owing to the death of Miles' father, Adamini and Taylor were obliged to cancel their engagement here. The Columbian Quartet replaced them. Tuesday, April 24, the house was given over to the St. Mary's Parish for the presentation of the comic opera, "The Mocking Bird." DAVE CHASE.

#### MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—This house is making the biggest kind of a bid against the spring weather which has a tendency to keep people out of doors. Abd El Kader and His Three Wives, who arrived in town Friday and have been considerably paraded since then, really make good with their rapid art work in oils, and Willy Zimmermann, seen here last season, returns with some new life portraits of celebrated composers which are catching on heavily. Zimmermann introduced a new feature here, holding a pose under the spot light at the beginning of each impersonation. After an absence of three or four years Elizabeth Murray returns with more style and better looks than ever. She has a way of delivering her "songs

and stories" that is better than anything of the sort ever heard here. John W. World and Mindell Kingston are great favorites in their character work and singing. The Seidoms easily distance the De Serris act in their plastic statuary posing, while Keno, Walsh and Melrose have a good acrobatic act and the World's Comedy Four open the show satisfactorily. CHAPIN.

#### MT. VERNON, N. Y.

NEW ORPHEUM (S. M. Stalnach, mgr.).—Bill week of 23: Billy Cole, songs and stories, pleased; Houston and Dallas, in a clever combination of straight and comedy juggling; Nellie Nice, songstress, good; Mr. and Mrs. Harry Thorne and company, in "An Uptown Flat," had the audience roaring; the Four Emperors of Music and the Three Nevros both scored heavily. The hit of the bill were Howard and Howard as "The Messenger Boy and the Thespian," this being a return engagement. The Kinetograph closed. Business fine. PETER.

#### NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.).—Good bill, fair opening houses. Mr. and Mrs. Gardner Crane, presenting "A Yankee Love Match," did the feature act. Clever sketch, well acted, staged and costumed. Wartenberg Bros., foot juggling act of unusual excellence and finish. Madge Fox, "The Flip-dap Girl," is a distinct hit. Fetching Bros. gave an elaborate instrumental act, which has played here before. Cherry and Bates, comedy cyclists, good; Winifred Stewart, female baritone, fair; Morton, Temple and Morton, singing, dancing and comedy, poor. Pictures. KNOT.

#### NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.).—Week 23, the Le Pages in a jumping specialty, caught the house; Probat, imitator of birds, excellent; Francesca Redding and company, in "Her Friend from Texas," good; Rae and Brosche scored; the Avon Comedy Four's offering strongly suggests Holcomb, Curtis and Webb's "Winter Season"; Alf Grant and Ethel Hoagrun act a bit too long; Piccolo Midgets, offering their old act, unchanged, closed. Business good. Bill 30: Joe Welch, Colby Family, Frederick Hawley and company, Lavine and Walton, Mildred Flora, Claudius and Scarret and Lindsay's Monkeys. —GREEN-WALL (Henry Greenwall, mgr.).—Week 22, Weber and Rush's Bon Tons, presenting "Americans in Spain" and "Miss Bell's Ladies' Seminary." The company is headed by Toma Hanlon, who possesses the real talent. The costumes are fetching and the girls handsome. In the olio: Berg's Merry Girls, novelty act, excellent; Watson, of Keeler and Watson, should work singly; Toma Hanlon, male impersonations, good; Whelan and Searies elicited applause. Business is good. "Black Crook, Jr.," 29. —NOTES.—W. Langley Jennings, press representative of the Orpheum, will be married during the early part of September to Miss Kate E. Rutledge. —Greenwall and Grand Opera House close May 5.—The Grand will be torn down immediately to make way for a new department store. —Shuberts will erect a new theatre at Lake Charles, La. O. M. SAMUEL.

#### PAWTUCKET R. I.

NEW PAWTUCKET (J. W. Capron, mgr.).—Week 23, good houses the rule. Walter Steed, in English character and cozier songs, good; Wilson and Moran, in their comedy sketch, well done; Florence Pierce, lion artist, well; W. R. Hurk sang and danced well; La Bell's new songs were good. Webster moving pictures were also good. NICK.

#### POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.).—Parker's Dog Circus heads the bill. Mr. Parker was suddenly stricken with pneumonia and is confined to his bed, but Mrs. Parker handles the dogs well, and the act is a hit. Ethel Tassin and Co. sketch, fair; Harry Holman, blackface comedian, is a favorite here and is making good his return engagement; Pete Griffin, song and dance artist, is a hit; Acker and Gilday are as good as when last seen here, but they should get some new stuff for return engagements; Wilde and Gray also ran. Motion pictures good. W. C. MATTERN.

#### READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—The bill this week, 23, is one of great merit. The Vassar Girls in a scenic, musical novelty head the bill very effectively. Felix, Barry and Barry, in "The Boy Next Door," were the laughing hit of the bill; the Saifers in a mind-reading act had the audience guessing and created much talk. Scott and Wilson in an acrobatic act do some very clever stunts and get many laughs; the Three Cartmells are fine dancers, fair singers and one of the trio is a good Hebrew comedian. Miles and Rickard, a singing duo, are good singers and well liked. John LeClair, juggler, does a neat act and was well received. The Kinetograph closed the show as usual, with some good comedy pictures. Next week, The Four Seasons, Macart's Monkey and Baboon Circus, H. W. TreDenick and Tekla Farm, Larsen Sisters, Joe Morris, Radie Furman, Cavana and the Kinetograph. —NOTE.—Mr. Scott, of Scott and Wilson, was the cause of a little unusual comedy at the Monday matinee. Doing the character of a Rube, he reached the stage over the footlights after an argument with his partner over the fictitious absence of himself (Scott) and volunteers to take the absent one's place. When Mr. Scott attempted to enter the theatre the door-man asked him for his ticket and Scott, thinking that it was a joke, replied that he had none. "You'll give me a ticket or you won't go in," said the door-man. "Well," said the Rube, "I'll go in and see the show and if I like it I'll pay you." And as he started to go in the door-man seized him and pushed him out. About that time one of the ushers that had met Mr. Scott came up and explained it to the old fellow, who is still being "kidded" about it.

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## SONGS THAT WIN ON THEIR MERIT

#### SAGINAW, MICH.

JEFFER'S (Sam S. Marks, mgr.).—Week of 22 opened to crowded houses, both matinee and nights. Double bill. Before performance Prof. Roos gave an original composition, assisted by his excellent orchestra, which afforded much amusement. Beatrice McKenzie, supported by Walter Shannon, in "A Montana Beauty," who knew how to shoot, made a hit with the audience in appearance, if she did make a false note occasionally in her singing. Jimmie Lucas brought down the house with his singing and dancing impersonations. Klekkio and Fravoli, Italian and English grand opera singers, well received. Lamont, with his troupe of educated Australian cockatoos, took well; birds well trained. Joe Whitehead and a couple of good-looking girls named Grierson did a good singing and dancing stunt. The new Vitagraph pictures completed a very satisfactory bill. NENO.

#### ST. LOUIS, MO.

COLUMBIA (Frank Tate, mgr.).—Marshall P. Wilder, the witty little monologist, headed this week's bill with a routine of new and old gags, all of which were well rendered. Julie Ring, Steeley, Doty and Coe and the Gleasons were also big favorites. The remainder of the bill pleased and was made up of the following performers: Hacker, Lester Trio, Emma, Emerson and Blumina, Emily Nice, Madam Remana, Conley and Klein and the Mexias.

GAYETY (O. T. Crawford, mgr.).—The Jersey Lillies have little to boast of that is out of the ordinary, yet it is a show that pleases. Washburn and Vedder are enlivening the olio in a neat sister act. Guy Rawson is a clever character man. Miss Claire was very good in her soubrette work.

STANDARD (Lee Reichenbach, mgr.).—The Imperial Burlesquers are this week's attraction. The Clipper Comedy Four are the hit of the season. Pauline Moran, Lew Palmer and Crawford and Manning also made good. JOE PAZEN.

#### SALT LAKE CITY, UTAH.

ORPHEUM (Julius F. Bisten, res. mgr.).—Very fair bill this week, 16. Frank R. Hayes, monologue, was good to say the least; Elizabeth Spencer and company were well received; Stella Lee Watson and Morrissey, Allen, Shaw, Vontella and Nina and the Kinodrome. Fair business all week.

LYRIC (William Guiney, res. mgr.).—Week 14, "Miss New York, Jr.," nothing startling, good business. —BON TON (Jos. H. Young, mgr.).—Week 16, a very good bill this week. All the acts were a decided departure from the usual grind. The Merrills, the Clementons, Lemonts, Lahl and Cecil, Arthur Lane and J. H. Shaw, baritone; standing room only; business good. —NOTE.—To-day, the 23d, at the Orpheum, the managers of all the Salt Lake theatres gave the following bill as a benefit for the suffering Californians: Georgia Harper and company, of the Grand Theatre, in "Zaza"; Allen Shaw, Fuller, Rose and company, Vontella and Nina, all of the Orpheum; the Clearmontons and the Merrills, of the Bon Ton; the Musketeer Four, Improv, Conn and company, of the Lyric, and one act of the "Deserted Bride," which was plenty, from this week's bill at the Grand. They played to standing room only. LEO J. CROSBY.

#### SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr.).—Week of 23, Jesselin Trio of aerialists, presented a neat act and were well applauded; Harry La Marr, an eccentric comedian that kept the audience in good humor; Harry and Kate Jackson, in "His Day Off," were amusing. Bijou Comedy Four, a quartette of singers and comedians, were obliged to respond to several encores; St. Onge Brothers, with their bicycle act, were very good; Besman and Miller, presented a singing and dancing act that was clean cut in every respect; Blake's Circus was good, considerable fun created by the endeavors of several people to ride the trick mule. Closed with motion pictures, which were good. —NOTES

—Manager Weber is succeeding in his uphill fight to create a paying proposition out of a vaudeville house in this city. Where the theatre was shunned by the society people at first, it has now become the proper caper. This is not only the opinion of your correspondent, but by all who are acquainted with the Mohawk Theatre. Next Sunday evening Manager Weber will have a benefit performance at his house for the San Francisco sufferers. Vaudeville artists, in connection with certain of the local talent, have tendered their services, and Manager Weber the theatre. The entire receipts of this performance will be sent West. Most of the male artists performing here this week have been sent on the streets selling local papers for the San Francisco sufferers, and through their very strenuous efforts have accumulated quite a sum. MARTZEL.

#### SEATTLE, WASH.

SEATTLE (John Cort, mgr.).—New Century Girls. Two burlesques, with an olio, as good as the average. There is only one more burlesque show this season. Week 20, The California Girls. The house will play stock during the summer months. —STAR (M. G. Winstock, mgr.).—Barnes and Lavine, Pete Dunsworth, Evans and Evans, LeWett and Ashmore, Joseph Callahan and company, George Yeomans, Grace Huntington and company and the Starscope. —ORPHEUM (E. J. Donnellan, mgr.).—Carnell Sisters, Sam Rowley, Musical Sherleys, Louie Bates, The Robyns, Tracy McDermott, Orpheumscope. —PANTAGES (Alex. Pantages, mgr.).—Moore and company, Leo White, Smith and Ellis, LeBerge, Lew Knetager, Mr. and Mrs. Bonn Hunn, Pantagescope. —CENTRAL—Ellsworth and Norman, Mildred Manning, Grace Daulton, Denmore and Grant, Sadie Hite. Pictures. GEE GEE BEE.

#### SPRINGFIELD, MASS.

POLI'S (J. C. Cridde, res. mgr.).—Fred Kar no's "Humming Birds" head the bill week of 23 and score the biggest laughing hit of the season. Geiger and Walters have a musical act which went strong, the male members performing some clever stunts on the violin. A. O. Duncan has a lot of new jokes in his ventriloquist specialty. The sketch feature was given to Mason, Keeley and company in "The Onion Trust," which made a substantial hit. Cunningham and Covey, good. Gus Leonard, and some poor pictures closed the bill. Excellent business. Next week's bill headed by Gus Edwards' School Boys and School Girls. —NEISON (Z. T. Damon, mgr.).—The Wine, Women and Song company is the current attraction. It contains the usual two skits, both being good. Bonita and her "picks" and Howe and Scott, parodists, were features of the olio. Good business. Coming: The New York Stars burlesquers. FRANK McDONALD.

#### TERRE HAUTE IND.

LYRIC—Belclair Brothers, strong men, head liners, good work, big hand; Herbert and Vance, musical act; Adams and Edwards, German comedians; Hazel Rice, soubrette; pictures; big business, show pleases. —COLISEUM (Harry Bronson, mgr.).—Gordon and Hayes, sister act, head line attraction; Goto, juggler, very good; The Ganelles, acrobatic act; Medallion Trio, musical act; pictures; business good, show good. AZWE.

#### TOLEDO, OHIO.

ARCADE (H. H. Lamkin, mgr.).—The Hengler Sisters, two of the daintiest entertainers on any stage, are the headliners at this house the current week. Thompson's elephants remain on the bill from last week and still are a great drawing card. Barnard's dogs and monkey comedians please very much. Cooper and Robinson, colored dancers and singers, are playing a return engagement here and have not lost any of their popularity. Ban zette and Lyman have a good acrobatic act. Mills and Morris, "The Minstrel Girls," sing and dance well and carry off an act on the old-time minstrel lines. Mr. and Mrs. Allison, in "Minnie from Minnesota," have an act well suited to both. Mr.

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Allison has a good voice and Mrs. Allison, in her character of a Swede girl, is good. The Vitagraph seems to please.—EMPIRE (Abe Shapiro, mgr.)—Rice & Barton's Big Gaiety Extravaganza company fill the house at every performance. The chorus is large and full of life and can sing. Bert Baker has an Irish turn that certainly took the house. Next week, The Trocadero Burlesquers.  
J. H. GERKENS.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—Von Blene, the cellist, was the artistic hit of the bill. He is an admirable musician and received several encores at every performance. The funniest bar act ever seen here was given by the Camille Trio, and their act went with a perfect scream. Bert Leslie has a great line of slang in his sketch with Dalley. Mr. and Mrs. E. Esmond in their sketch "Alaska" did good work. C. W. Littlefield is a clever mimic. Others were the Besse Valdaire Troupe and the Maginleys. Mr. Will Tingle, the popular treasurer of this house, is the secretary of the Toronto Baseball Team.—

STAR (T. W. Stair, mgr.)—Above the average is the performance of The Star Show Girls and for locks the merry chorus is all the song. The Ten Brook Lambert company presented a refined musical act. The Trocadero Trio in a dope sketch. Carney and Wagner are clever singers and dancers. Nolan and White amused in a sketch. Coby and Sennett. Day and Vestal made good. A special extra attraction were the McGovern-Nelson Flight Pictures. Coming: Jolly Grass Widows.—NOTE—Manager Jerry Shea states that work on their new theatre will commence early in May.  
HARTLEY.

### TRENTON, N. J.

TRENT (Ed Renton, mgr.)—A rather weak bill opened 23 with Black and Jones, singers and comedians; Harry Booker and James F. Corbley in the "Walking Delegate." Ray Cox, Southern dialect comedian, good; Francis Owen, Minnie Hoffman and company, in "The Benediction," and Max Witt's "Six Sophomores and a Freshman." The stars of the bill, Sylvester, Jones and Pringle, high class singers, were certainly well

received. Charles Baron's Burlesque Menagerie was funny. The biograph finished the bill. It has somewhat revived itself. Bill for this week: Eva Westcott and company, Hayes and Johnson, Perry Brothers, Cunningham and Coveny, Harper, Desmond and Burrows, Hurry and Mortimer, Tom Brown, and biograph.  
H. B. H.

### TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr.)—Week 23, Max Vokes and company in her sketch, "A Model Maid," is very amusing; Spissell Brothers and Mack, comedy acrobats, amuse; Gardner and Vincent, in "Winning a Queen," elaborately staged and pleased; Frank and Jen Latona, in musical comedy are entertaining; Lee Carrillo, mimic, is a very pleasing number; Burk and Dempsey, comedians, good; Lorna Thurber and her Four Black Birds, well received; the Ahearns astonish with the daring tricks on the bicycle. The motion pictures are up to the standard.—ROYAL (H. R. Keller, mgr.)—Week 23, the World Beaters are doing good business. They appear in two burlesques, "Jolly Old Sports" and "All at Sea,"

which bring out the full force of the company. The house closes the season 28.  
J. J. M.

### WATERBURY, CONN.

JACQUES (W. J. Fitzpatrick, mgr.)—The bill for week 23 is the best by far for two months. Reeves and Kenney were the hit and won repeated calls. Reichen's dogs, the best turn of its kind seen here; Billy Leighton, in monologue, bright and pleasing; H. W. Tredelick and Tekla Farm, in "Eighteen Minutes of Comic Opera," mediocre; Edward Clark and his widows not up to expectations; The Basque Quartette made a decided hit; Bush and Gordon tolerable. The attendance was good, considering what people have had to run up against for some time. The moving pictures were better than usual.  
F. J. WALSH.

### WHEELING, W. VA.

GRAND OPERA HOUSE (Chas. A. Feinler, mgr.)—Bill week 23, Leroy and Levanon, bar performers and knockout artists, good acrobats and very funny; Mile. Mable, a child of twelve

# GOOD NOTICES

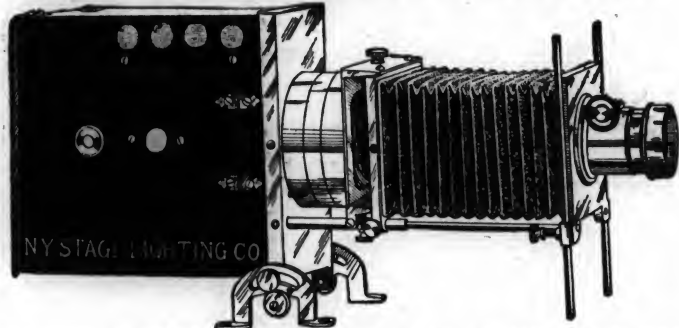
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years with trained monkeys and dogs, has an animal act which is far above the average; J. C. Nugent and company, presenting "The Rounders," very pleasing; Garrill Sisters, singers and dancers, won applause; Dettorelli and Glissando furnished a delightful musical program; Billy Link, black-face monologist, big hit. The Kinetograph pictures, three series, closed show, excellent.  
J. M. W.

WILMINGTON, DEL.

DOCKSTADER'S GARRICK (W. L. Dockstader, mgr.)—Opened to big business. Franklyn and Eva W. Wallace, in "A Case of Champagne," very good and went well; the Royal Musical Five, a fine group of artists, warmly received; Gerlie Reynolds and her Frolic Girls and Master Nick Wright, a very clever act; Holcomb, Curtis and Webb, good; the Keatons, a howling hit; the Orpheus Comedy Four, very good, went well; Al Hayno's Bull Dogs, good and do what dogs do. The Kinetograph closed the bill, good.

PITRO.

YONKERS, N. Y.

DORIO (Henry Myers, mgr.)—Good show and good attendance week 23. Three Minstrel Johnsons, pleased; Rosaire, a mimic and impersonator, good; Three Roses, singers and instrumentalists, very strong; Gartelle Bros., comedy roller skaters,

very good; Dick and Alice McAvoy went well; Al Coleman, monologist, good; Henry Lee, the headliner, a great hit. Business good.  
ELZIE.

WORCESTER, MASS.

PARK (Alf Wilton, mgr.)—Week of 23, James Kierman and company head the bill in "The Taming of the Beast;" they made a hit, as did Asa, the juggler, and Bobby North, Hebrew comedian, Inness and Ryan were good. Louise Montrose and her Auto Girls, good. The Dorla Trio, a singing act, was excellent. The Melnotte, Lanole Trio of acrobats, good. Pictures closed a good bill.—FOLI'S (Charles Fonda, mgr.)—Clayton White and Marie Stuart and company in "Paris" have the big type this week and deserved it. Rose Wentworth was a close second. Archie Boyd and company made good. Kelly and Kent were fair. The Three Leightons in a dancing turn were good. Morell and Deely are good singers but poor talkers. Hanson and Williams in a singing act failed to please. Good pictures closed.—PALACE (F. A. McCarthy, mgr.)—Milt Sherman, Hebrew comedian, tops the bill and made good. King and Haslop, illustrated songs, Living Art Studios and Leonard and Bastedo were all excellent, as was the burlesque "Swim Out." Business is booming.—NOTES—A benefit for the San Francisco relief fund was

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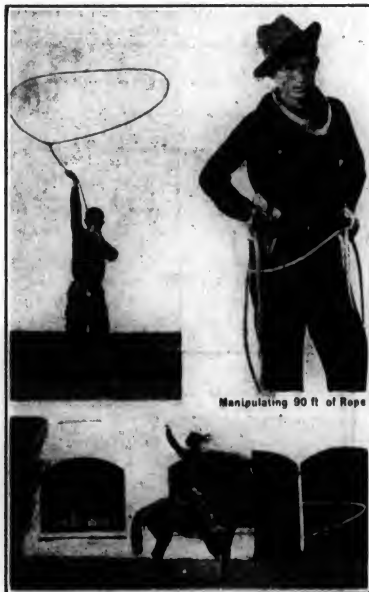
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